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## Extract

from the Literary Review (*Litterarische Rundschau*)  
of J. B. Stamminger, at Würzburg.

### EDUCATIONAL WORKS AND CLASS-BOOKS.

for the Study of modern Languages,  
published by **Julius Groos** at **Heidelberg**.

**Julius Groos, Publisher at Heidelberg**, has for the last thirty years been devoting his special attention to educational works on modern languages, and has published a large number of class-books for the study of those modern languages most generally spoken. In this particular department he is in our opinion unsurpassed by any other German publisher. The series consists of 65 volumes of different sizes which are all arranged on the same system, as is easily seen by a glance at the grammars which so closely resemble one another, that an acquaintance with one greatly facilitates the study of the others. — This is no small advantage in these exacting times, when the knowledge of one language alone is hardly deemed sufficient.

The system referred to is easily discoverable: 1st. In the arrangement of the grammar — 2nd. In the endeavour to enable the pupil to understand a regular text as soon as possible, and above all to teach him to **speak** the foreign language; this latter point was considered by the authors so particularly characteristic of their works, that they have styled them — to distinguish them from other works of a similar kind — **Conversational Grammars**.

The grammars are all divided into **two** parts, commencing with a systematic explanation of the rules for pronunciation, and are again subdivided into a number of **Lessons**. Each Part treats of the Parts of Speech in succession, the 1st. giving a rapid sketch of the fundamental rules, which are explained more fully in the 2nd. In the 1st. Part attention is given rather to the **Etymology**; in the 2nd. Part more to the **Syntax** of the language; without however entirely separating the two, as is generally the case in Systematic Grammars. The rules appear to us to be clearly given, they are explained by examples, & the exercises are quite suf-

ficient. — We must confess that for those persons who, from a *practical point of view*, wish to learn a foreign language sufficiently well to enable them to *write & speak* it with ease, the authors have set down the grammatical rules in such a way, that it is equally easy to understand & to learn them. —

Moreover we cannot but commend the elegance & neatness of the *type & binding* of the books. It is doubtless on this account that these volumes have been received with so much favour & that several have reached such an large circulation.

Our admiration of this rich collection of works, of the method displayed & the fertile genius of certain of the authors, is increased when we examine the different *series*, especially those intended for the use of foreigners.

The first series comprises manuals for the use of *Englishmen*. It consists of 19 volumes, 15 of which are adapted for the study of *German and French*:

- Dr. E. Otto, German Convers-Grammar and Key to it;
- Dr. E. Otto, Supplement. exercises to the Germ. Grammar;
- Dr. E. Otto, Elementary German Grammar;
- Dr. E. Otto, First German Book;
- Dr. E. Otto, German Reader, 3 vols.;
- Dr. E. Otto, Materials for translating English into German, 2 vols. and Keys;
- Dr. E. Otto, German Conversations;
- Dr. E. Otto, French Convers.-Grammar and Key to it;
- Dr. E. Otto, Materials for transl. English into French;
- C. M. Sauer, Italian Conversation-Grammar and Key;
- C. M. Sauer, Spanish Grammar and Key.

The series for the use of *Frenchmen* comprises 17 vol., 7 of which adapted for the study of *German*:

- Dr. E. Otto, Grammaire allemande and Key to it;
- Dr. E. Otto, Petite Grammaire allemande;
- Dr. E. Otto, Lectures allemandes, 3 vols.;
- Dr. E. Otto, Conversations allemandes;

4 adapted for the study of *English*:

- Mauron-Gaspey, Nouvelle Grammaire anglaise and Key;
- Dr. A. Mauron, Petite Grammaire anglaise;
- Dr. A. Mauron, Lectures anglaises;

two each adapted for the study of *Italian, Spanish, Russian*:

- C. M. Sauer, Nouvelle Grammaire italienne and Key;



**C. M. Sauer, Grammaire espagnole and Key;**  
**Paul Fuchs, Grammaire russe and Key.**

*The series for Italians comprises 4 vols. (one for the English and 3 for the German language):*

**C. M. Sauer, Grammatica inglese;**  
**Sauer-Ferrari, Grammatica tedesca;**  
**Dr. E. Otto, Piccola grammatica tedesca;**  
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*There are three volumes for the use of Spaniards:*

**Dr. E. Otto, Gramática sucinta de la lengua alemana.**  
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**subjects taken from daily life, & extracts from history and literature;**  
**Dr. E. Otto, Kleine englische Sprachlehre;**  
**Dr. E. Otto, Materialien z. Übersetzen ins Englische**  
**for proficient (short pieces of consecutive**  
**prose, with conversational exercises).**

*the Italian subdivision comprises:*

**C. M. Sauer, Italienische Konversations-Grammatik;**  
**C. M. Sauer, Italienisches Konvers.-Lesebuch, which**  
**chiefly aims at conversational language;**  
**C. M. Sauer, Kleine italienische Sprachlehre;**  
**C. M. Sauer, Dialoghi italiani, adapted not only for**  
**schools, but also for persons who intend to travel in Italy;**

*in the Spanish subdivision we have:*

**C. M. Sauer, Spanische Konversations-Grammatik;**  
**C. M. Sauer, Dialogos castellanos;**



in the *Portugeese* subdivision:

G. C. Kordgien, *Kleine Portugiesische Sprachlehre*;

in the *Dutch* subdivision:

Dr. C. v. Reinhardtstöttner, *Holländ. Konvers.-Grammatik*;

in the *Russian* subdivision:

Paul Fuchs, *Russische Konversations-Grammatik*.

The works of Dr. L. Supfle, edited by the same publisher, do not follow the conversational method. The „*Französische Schulgrammatik*“, for lower and middle Classes, a work answering both for scientific and practical purposes, though perhaps somewhat too bulky for the above-mentioned classes, contains very good exercises, and may also be useful for reference. The „*Lesebuch*“ (or French Reader), and especially the „*Chrestomathie*“, for upper Classes, contain careful selections, of pieces of prose and poetry, from the different periods of French literature.

(These three works have been revised and enlarged by Professor Dr. Mauron, who joined to the last a „*Résumé (Compendium) de l'Histoire de la Littérature française*“, and a „*Petit Traité de la Versification française*“, that enhance its value.)

The „*Engl. Chrestomathie*“ of Dr. L. Supfle is a very good companion to the French one.

In these works the chief difficulty under which several of the authors have labored, has been the necessity of teaching a language in a foreign idiom; not to mention the peculiar difficulties which the German idiom offers in writing school-books for the study of that language.

We willingly testify that the whole collection gives proof of much care & industry, both with regard to the aims it has in view & the way in which these have been carried out, & moreover reflects great credit on the editor, this collection being in reality quite an exceptional thing of its kind. —

Paderborn 1881.

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The Publisher is unweariedly engaged in extending the range of the educational works issuing from his press; a certain number of new books are now in course of preparation.

# ITALIAN CONVERSATION-GRAMMAR

A

NEW AND PRACTICAL METHOD OF LEARNING THE  
ITALIAN LANGUAGE

BY

**CHARLES MARQUARD SAUER,**

DIRECTOR OF THE SUPERIOR COMMERCIAL ACADEMY REVOLTELLA AT  
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PRAGUE AND AT THE PUBLIC COMMERCIAL SCHOOL OF LEIPZIG.

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## Preface to the First Edition.

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In England the melodious language of Italy, immortalized by Dante, Tasso, and Ariosto, has always boasted numerous students and admirers. The appearance of a new Italian Grammar will, therefore, scarcely excite surprise. Though there is no want of works of this kind, yet by far the majority of them seem little fitted to acquaint the learner fully with the foreign language, chiefly because they are not sufficiently practical, in the strict sense of the word. There are, indeed, some so-called practical Italian grammars which, however, try to justify their name only by avoiding the difficulties of the language, instead of explaining and facilitating them to the learner. Other grammars, on the contrary, are exclusively theoretical, i. e. the Italian language is treated by them exactly like the Latin or Greek. Such books, in which practice is entirely superseded by theory, and which seem to be written only to show the learning of their authors, will never prove successful with modern languages. They give one part of speech after another, with all the rules and exceptions, instead of beginning with the easy, simple rudiments of the language, and not until the learner has overcome the first difficulties, proceeding to those peculiarities wherein the character of the language appears. Besides, they entirely neglect the most important element in the study of modern languages, *conversation*, without which the learner will never be enabled readily to understand a foreign idiom, or to speak it fluently.

In order to exhibit the great difference between this grammar and those that have been published hitherto, the author begs leave to say a few words about the method on which it is based. The so-called Conversation-Method, originated by Dr. Gaspey in his "English Conversation Grammar for Germans", and first applied by Dr. Emil Otto in his "French Conversation-Grammar", his "German Conversation-Grammar for English", and by

the author in his "Italian Conversation-Grammar for Germans", has everywhere, in Germany and of late years in England, met with the greatest success. The advantage this method offers to the teacher as well as to the pupil, consists especially in the arrangement of the whole grammatical material and in the intrinsic combination of theory and practice.

We begin by dividing the grammar into *two* Parts, the first of which contains the principles of the language, whereas the second gives the Syntax. The lessons of the first part, each complete in itself, consist of a few short *rules*, exemplified by a *Reading Exercise* and a *Translation*, and followed by a *Vocabulary*. At the end of each chapter we subjoin a *Dialogue* which, written entirely in the foreign tongue, exhibits once more, by showing how they are to be employed, the *rules* and the *words* which the pupil has learned in this particular lesson.

The advantage of these dialogues is evident. Every one who has occupied himself with the study of modern languages knows that by far the more difficult task is to *understand* the foreign language. Accustomed from the very beginning to having the questions of those dialogues, about subjects with which he has become familiar through the preceding translation, put to him in Italian, and to answering them in the same language, the learner at once practises his ear and tongue, and, in a very short time, is enabled to express his thoughts fluently and correctly in the foreign idiom.

In the *second Part*, the *Syntax*, the learner finds a choice selection of Reading Exercises, taken from the best authors, and forming the topic of "Conversations". The Appendix contains a few specimens of Italian poetry and prose with explanatory notes, an alphabetical list of poetical forms of verbs, and finally, a Vocabulary containing all the words of the Translations in the second Part.

Hoping that this new Grammar will prove an efficient means to familiarize the student with one of the most beautiful languages of Europe, I beg to offer my best thanks to Dr. Gaspey, who has kindly revised the English text.

Leipsic, May 1858.

Charles Marquard Sauer.



## Preface to the Second Edition.

---

The second edition of this grammar was preceded by two new editions of the French-Italian (1865 and 1868) and of the German-Italian Grammar (1864 and 1868). The author was thus enabled to improve this new edition of the English-Italian Grammar by all the numerous emendations introduced into the French and German editions. The method as well as the whole arrangement of the book remained unaltered. On the other hand, the rules are now given with greater precision; some important chapters, for example the exercises on the three regular conjugations, and the alphabetical list of irregular verbs, have been considerably increased, more than two hundred compound or poetical and ancient forms having been added, a knowledge of which is indispensable to the student of Italian poetry. The chapter on the prepositions has undergone much alteration, the pronunciation of the vowels forms a special feature of the Second Part, and an alphabetical list contains all the verbs of the 1st conjugation which, in the 3rd person of the Plural, are accented on the last syllable but three. A change no less important has been introduced in the Dialogues of the Reading Exercises of the Second Part. Formerly the answers were added to the questions. In this second edition the questions only are given, and the pupil must now find the answers himself, a mental exercise which I have found to be most useful and agreeable, and by which fluency in speaking is easily acquired. The author having abstained from altering the original arrangement of the book, this new edition may without inconvenience be used side by side with the first.

*Prague, May 1869.*

**Charles Marquard Sauer.**

## Preface to the Third Edition.

---

The third edition of this grammar differs in some important points from the preceding ones. As a new



element some rudiments of **comparative grammar** have been introduced. As, however, this book is principally destined for practical purposes, the author has been obliged to be rather abstemious on this subject. Since it is not, with a few exceptions, treated in the text, but limited to some foot-notes, pupils may, if they choose, simply lay aside this part of the grammar. But let me hope that many others will be glad to find some indications that enable them to understand the history of the Italian idiom and its affinities with the other Romance languages (French, Spanish etc.). Without entering into a scientific system, I wanted to direct the attention of the learner to this interesting study, and besides, to facilitate several parts of the grammar. Thus, f. i., the pupil will certainly remember more easily the formation of the Italian **Futuro** and **Condizionale**, if he knows that in all Romance languages these tenses are but compounds of the Infinitive with the Present and Imperfect of the auxiliary "to have". These new observations, which I beg leave to qualify as a first essay, are based on the excellent "*Dictionnaire d'étymologie française*" by Dr. A. Scheler, *Bruxelles* 1862.

Besides, a good many exercises have been added, especially on the Irregular verbs; this important part of speech not having been sufficiently exemplified in the former editions. Finally, upwards of a hundred Italian sentences have been inserted, to elucidate the rules of grammar. They were all selected from the works of classical authors, chiefly from Manzoni's «*Promessi sposi*», that master-piece of modern Italian prose. All these examples are marked M(anzoni).

Notwithstanding these numerous improvements, the character of my book has undergone no change, and I may say that in its present shape it may without any difficulty be used together with the second edition.

*Salzburg*, September 1873.

**Charles Marquard Sauer.**

## Preface to the Fourth Edition.

The fourth edition of this grammar has been *most carefully* revised by the author as well as by Prof. Cattaneo at Stuttgart and Dr. Worthmann at Heidelberg. As the great distance of my present residence from the publisher's and the printing-office prevented my superintending the publication, Prof. Cattaneo bestowed his attention on the Italian part, and Dr. Worthmann undertook the revision of the English text. I beg leave to return my best thanks to my learned collaborators, by whose exertions this grammar has greatly improved.

Thus I may venture to hope that the fourth edition will prove no less successful than its predecessors.

*Trieste*, March 1879.

**Charles Marquard Sauer.**

## Preface to the Fifth Edition.

This fifth edition does not essentially deviate from the foregoing editions in the theoretical part, but considerably in the practical part, especially in the exercises.

Always anxious to conform myself to well grounded wishes of experienced teachers, I simplified in this edition some of the rules; replaced many too easy phrases in the exercises by more appropriate ones; made a good many improvements in the Conversations and Reading lessons, tending to attract more the interest of the learners, and to introduce them better into the *lingua parlata*; and, finally, changed for this purpose as well the Vocabularies of the single lessons and exercises, as the Dictionary at the end. —

Convinced that this new edition will, even in a higher scale than the foregoing editions, gain the favour of all persons either teaching or learning Italian, I beg to recommend it kindly to their favour. At the same time I return my sincerest thanks to Prof. *G. Cattaneo* at Stuttgart and Prof. Dr. *H. Müller* at Heidelberg for their conscientious and effectual endeavours to render this new edition as accomplished and as correct as possible.

*Trieste*, 1886.

**Charles Marquard Sauer.**

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# FIRST PART.





## On Pronunciation.

### § 1. Letters of the alphabet.

The Italian alphabet consists of 22 letters, which are exhibited as follows:

Character.	Name.	Character.	Name.
A, a,	ah (= a in far).	M, m,	emme.
B, b,	be.	N, n,	enne.
C, c,	tshe.	O, o,	o.
D, d,	de.	P, p,	pe.
E, e,	ey.	Q, q,	koo.
F, f,	effe.	R, r,	erre.
G, g,	dshe.	S, s,	esse.
H, h,	akkah.	T, t,	te.
I, i,	e.	U, u,	oo.
J, j,	yey ( <i>i lungo</i> ).	V, v,	voo.
L, l,	elle.	Z, z,	dseyta.

Of these letters *a, e, i, o, u* are vowels (*vocali*); the others are consonants (*consonanti*). *K, X, Y, W* do not occur in Italian.

### § 2. On the use of the Apostrophe and the Accent.

1) The *Apostrophe* (') indicates, that a *vowel* has been *dropped*, as: *l'oro*, instead of *lo oro*; *dell' anima*, inst. of *della anima*; *l'angelo*, inst. of *lo angelo*.

2) The *Accent* ('). It is met with in Italian on the *last vowels* of some words only, and is used to mark either a *contraction* as: *città* (formerly *cittate*), or a *termination* of the verb which must be *sharply* pronounced, as: *avrà, amò, cessò.*\*)

It must be observed that the acute accent (') is *never* written in Italian. We put it on every word, in order to show the *pupil*, on which syllable the *stress* is laid. As a general rule, we

\*) This accent also occurs on the last syllable of some *foreign* words as: *lacchè, taffetà, caffè* etc.

at once state that in Italian the stress is mostly laid on the *penultimate*. From the *twelfth* Lesson forward we shall only make use of the accent with such words that offer a *deviation* from the general rule, or where the pronunciation might perhaps appear dubious. In the Reading Exercises, on the contrary, we shall *never* employ the accent, in order to accustom the pupil early to read Italian without the assistance of this guide.

### § 3. On the pronunciation of the vowels.

**A, a** sounds like *a* in the English words *are, father, last*, but never like *a* in *name* or *ball*. Examples: *áma, cára, farà* etc.

**E, e** has two different sounds, a broad one, almost like the *a* in the English words *hate, name* (the French *è*), as: *pèssimo* (very bad), *mènsa* (table), and an acute one like *ey* in *they, grey* (the French *é*), as: *céna* (supper), *péra* (pear), *séte* (thirst).

*Note.* The *e* at the end of a word is *never* mute; its sound, however, is less open and much shorter than at the beginning or in the middle of a word.

**I, i** sounds like the English *i* in *milk, sister, children, field*, but never like the *i* in *child, fire, idle*. Examples: *inni, ivi, brindisi* (toast). At the end of a *monosyllable* its sound is *short* and *sharp* as: *mi, ti, si, vi*.

**O, o** has a double sound: an open one like the English *o* in *off, loss*, as: *cóllo* (neck), *Gióve* (Jove), *pórco* (pig), and an acute one like the English *o* in *stove, alone*, as: *córre* (runs), *sólo* (alone), *stólto* (fool).

**U, u** sounds like *oo* in *boots*, but never like the English *u* in *union*. This vowel is sometimes *short* as in *tu* (thou), and sometimes *long* as in *cúra* (care).

*NB.* Further observations on pronunciation are given in the second Part of this grammar.

### § 4. On the Diphthongs.

Real Diphthongs, as we have them in English, French and German, do not exist in Italian, where *every vowel must be distinctly* pronounced. For instance: *miéi*, pron. mi-é-i; *Európa*, pr. E-u-ro-pa; *buói*, pr. bu-o-i etc.

See: Second Part, On pronunciation.

### § 5. Pronunciation of the consonants.

**B, b**, as in English: *béllo, buóno, birra*.

**C, c** has a double sound:

1) Before *a*, *o* and *u* and before consonants it is pronounced like the English *k*, as: *cárro*, *córso*, *cúlto*, *créta*, *crédere*.

2) Before *e* and *i* its sound is almost like *tsh* or *ch* (in the word *church*), as: *città*, *céra*, *cecità*.

*Note.* Whenever *c* before *e* and *i* is to be pronounced like *k*, an *h* is put after the *c*, as: *chiésa*, pr. ki-é-sa; *occhio*, pr. ok-ki-o.

On the contrary *c* before *a*, *o* or *u* often requires the soft sound = *tsh*. For this purpose an *almost inaudible i* is put after the *c*. Examples: *ciarlare*, pr. tshar-la-re; *ciocolàta*, pr. tshok-ko-la-ta.

**cc** before *e* or *i* sound like *ttsh*, as: *Eccellénza*, pr. ett-shel-len-tsa; *verdiccio*, greenish.

**D, d**, as in English: *dúro*, *dáre*, *délla*.

**F, f** has the same sound as in English: *fáre*, *fiéro*, *felice*.

**G, g** has a double sound:

1) before *a*, *o* or *u* and before consonants (except *l* and *n*) it corresponds with the English *g* in the word *God*. Examples: *gállo*, *góla*, *gránde*.

2) Before *e* or *i* its sound resembles *dsh*, but very softly pronounced, as: *género*, pr. dshé-né-ro; *giro*, pr. dshee-ro.

*Note.* In order to harden the soft sound of this letter before *e* or *i*, an *h* is added to it, as in *stréghe*, pron. stré-gé (*g* as in *God*). If before *a*, *o* or *u* the soft sound is required, *g* must be followed by an *almost inaudible i*, as in *giardíno*, pr. dshar-dí-no; *giuraménto*, pr. dshoo-ra-men-to.

**gg** before *e* and *i* sound like *ddsh*, as: *Corréggio*, pr. Kor-redd-sho.

**H, h** is never pronounced.

**J, j** sounds like the English *y* in the words *youth*, *year*, as: *jéri*, *aiutáre*.

*NB.* Modern Italian orthography very seldom admits of this consonant, usually putting *i* in its stead, as: *iéri*, *aiutáre*, *aiuóle*.

**L, l**, as in English: *liève*, *lénto*, *béllo*.

The beginner must not forget, that where *compound consonants* occur (*ll*, *mm*, *nn*, *pp*, *rr* etc.), each must be *very distinctly* pronounced, as: *bello*, pr. bel-lo; *cárro*, pr. car-ro.



**M, m,**  
**N, n,**  
**O, o,**  
**P, p,** } as in English.

**Ph, ph** are in Italian always rendered by **F, f**, as: Philosophy = *filosofia*; Sappho = *Sáffo*.

**Q, q**, which never occurs without *u*, sounds like the English *qu* in the word *quire*, as: *quêsto*, *quêllo*, *cînque*, *nâcque* etc.

**R, r**, as in English, but somewhat shriller. Examples: *râro*, *rêndere*, *rêfe*.

**S, s**, as in English: *sêrvo*, *sêta*, *sême*. Between two vowels its sound is less hissing. Examples: *rôsa*, *côsa*, *rêse*; except *côsì* (so, thus), *câsa* (house).

**sc** and **sci** sound like *shey* and *shee*. Ex.: *Scirôcco*, *scêlta*, *scêndere*, *scisso* etc.

**T, t,\*)**  
**V, v,** } as in English.

**Z, z**, the sound of this letter is sometimes soft like *ds*, as: *zêlo*, pr. *dsé-lo*; *mânzo*, *brônzo*; sometimes sharp like *ts*, as: *zìo*, pr. *tsí-o*; *sénza*, *fôrza*, *bâlza*.

## § 6. On the pronunciation of **gn** and **gl**.

The sound of **gn** is not unlike *ni* before *on* (the French **gn** in *montagne*) in the words *piñion*, *minion*, *union*, as: *montâgna*, pr. *mon-ta-nîa*; *campâgna*, pr. *cam-pa-nîa*.

**gl** sounds almost like *lli* in the word *postillion* (harder than the French *l mouillé*). Ex.: *égli*, *méglio*, *convóglio*.

(Exceptions: *negligere* (to neglect), where it sounds exactly as in English, and its derivations, as: *negligénza*, *negligénte* etc.; furthermore the poetical word *Anglia* (England), *glicérina* (glycerine), *geroglífico* (hieroglyphical), *anglicismo* (anglicism), *glifo* (glyph, an expression of Architecture) and its derivations like *glittografia*, *glittica*, *glittotéca*, *geroglífico*, and finally *gánglio* (ganglion).

## § 7. Promiscuous Examples.

1) La mádre, il pádre, il fratêllo, la sorêlla, il libro, la vácca, il cárro, la lêttera, le pénne, i temperîni, il gátto, la fébbre, l'érba, la távola, il cêrvo, l'inchíostro,

\*) *T* never has the sound of *t* in the English word *nation*.

la chiésa, lo schioppo, la lámpada, il ciélo, celéste, céneri, ceneréntola, Girólamo, Gioachino, Giácomo, scélta, schérma, ócchio, ghiótto, ghirlánda, ghermíre, che, fóglio, vantággio, bigliétto, sconosciúto, scórrere, infelíce, bellézza.

2) Negligénza, neglétto, gíglio, figlio, maravíglia, ognúno, magnánimo, púgno, cotógno, mignátta, guadágno, falegnáme, lóglio, glífo, chiáro, máccina, chíchera, finóchio, ghiribízso, gorgheggiáre, preghiéra, gelicídio, címa, giòrno, giornáta, gémma, gingíllo, fulíggine, maneggévole, gúscio, scímia, cóscia, ambáscia, tózzo, ózio, orgóglio, formággio, strapazzáre, schérzo, schiéna, scuóla, schifóso, reggénta.

### Reading Exercise.

Lasciáte che ciaschedúno s'ingégni e travágli a procacciársi la sussisténza, conciossía ognúno che ha l'effigie d'uómo pórti séco púre l'imprónta dégli stéssi privilegi che ha qualúnque áltro délla súa spécie; soltánto gli sfaccendáti ed oziósi, i quáli secóndo la consuetúdiene dei giovani agiáti d'oggidí pássano i lóro giòrni nélla scioperatézza e trascurággine, meriterébbero a mío giudízio l'abbandóno ed il disprézzo délla società.

From the novel *Nicolò de' Lapi* by *Mássimo d'Azéglio*.

Quélla piazzétta per la quále al dì d'oggi si passéggia ad ogn' óra liberaménte, incontrádo soltánto o contadini tranquílli, e che vi rispóndono corteseménte in quélla lóro armónica e corrétta língua, o brigáte di cittadini villeggiánti ne' contórni; quélle casúcce che preséntano óggi giòrno l'immáGINE della povertà quiéta e conténta; quégli úsci, ingómbri di bambíni di tútte le misúre, di dónne che atténdono all' útile e pulíto lavorío dei cappélli di páglia; tútto, al púnto che vi giúnse Fanfúlla, éra piéno di génti stráne, di disórdine, di schiamázzi. Il suólo fangóso, immóndo, pésto pel gran passáre d' uómini e caválli: le cásé piéne di soldáti, le múra sudíce ed affumicáte, la chiesuóla ridóttá una tavérna, e la piázza ingómbra di frascáti sótto i quáli éran vivandieri con páne, grásce, barili di víno ecc., ed avéan rizzáta quívi la lóro bottéga con assái buón giudízio, sapéndo che la vísta della córda e delle fórche éra un óttimo trattáto di mne-mónica per quégli avvéntori che potéssero scordársi di pagáre.

Méntre Fanfúlla s' aggiráva considerádo a chi gli convenisse dirígersi per domandár di Troílo, udì levársi un bisbiglio tra la génte, s' accórse d' un agitársi di persóne nel láto ov' éran le fórche, e víde pói che appoggiá-tavi una scála salíva un uómo ad acconciáre il láccio, e preparár l' occorrénte per far giustízia. Accostátosi per curiosità, víde póco lontáno dal patíbolo a piè d' un múro la persóna che paréva destináta al supplízio. Era úna dónna, cólle máni legáte diétro le réni, e, pósta ginocchióni a piédi d' un cappuccíno, si confessáva. Fanfúlla si maravigliáva che avéssero ad impiccáre una fémmina, ma gli crebbe la maraviglia vedéndo che di sótto i pánni le spuntáva fuóri il fódero d' úna spáda.

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## First Lesson.

### On the article. Dell' articolo.

The article indicates the gender of the substantives. The Italian language has two genders, viz. the masculine (*maschile*) and the feminine (*femminile*).

There are two articles in Italian as in English: the definite art. (*l'articolo definito*) and the indefinite art. (*l'articolo indefinito*).

The definite article for *masculine substantives* is *il* and *lo*; for *feminine substantives* *la*.<sup>1)</sup>

The article *il* is used before masculine substantives beginning with *consonants*, except the *impure s* (*s impura*), as:

*il padre*, the father; *il fratello*, the brother; *il cielo*, the heaven.

*NB.* The Italians call the *s impure*, when it is followed by another consonant, as: *sb, sc, sd, sf, sg, sm* etc. In this case the article is not *il* but *lo*. Examples: *lo sbaglio*, the mistake; *lo sdegno*, the anger; *lo specchio*, the looking-glass. The reason is, that the Italian ear cannot bear a meeting of *three* consonants (*il sbaglio*). This rule is so strictly observed that, whenever a substantive beginning with *s impura* is preceded by a preposition ending with a consonant, as *in, per, con* etc., an *i* is prefixed to the substantive. Thus they say: *In Isvezia* (in order to avoid *in Soezia*), *con isdegno*, with anger etc. Also words beginning with *s* can take the article *lo*, as: *lo zio*, the uncle. In plural they always take the article *gli*, as: *gli zii*, the uncles.

The article *la* is used before every feminine noun beginning with a consonant, as: *la casa*, the house; *la stanza*, the room; *la pianta*, the plant.

1) The article of the Romance languages is derived from the Latin demonstrative pronoun *ille, illa* etc. It deserves to be noticed that the Italian *Nominative* case is not derived from the Lat. Ablativus, but from the Accusativus.



In the singular number all masc. and femin. nouns beginning with a vowel take the article *l'*; the vowel of the articles *lo* or *la* being dropped, and an *apostrophe* put in its stead, as:\*)

*l'oro*,<sup>1)</sup> the gold; *l'ávo*, the grandfather; *l'ángelo*, the angel; *l'ánima*, the soul; *l'érba*, the grass; *l'óca*, the goose.

The indefinite article (*l'articolo indefinito*) is for masc. nouns **un**, for femin. nouns **una**. Masc. nouns beginning with an *impure s* take the article *uno*. Before *fem.* nouns beginning with a vowel the indef. article is *un'*. Before *masc.* nouns beginning with a vowel the indef. article is **un** without the apostrophe. Examples:

*un pádre*, a father; *una mádre*, a mother; *un libro*, a book; *una penna*, a pen; *un ángelo*, an angel; *un amico*, a friend; *uno spéttro*, a spectre; *uno scoláre*, a scholar; *un' ánima*, a soul; *un' óca*, a goose.

*Note.* In the following list of words the gender is indicated by the letters *m.* (masc.) and *f.* (fem.). We recommend the pupil, when learning these words by heart, to add the defin. article as well as the indefinite to each of them, before proceeding to the subsequent exercises.

#### Words.

<i>Pádre</i> , <i>m.</i> father.	<i>péra</i> , <i>f.</i> pear.
<i>mádre</i> , <i>f.</i> mother.	<i>scéttro</i> , <i>m.</i> scepter.
<i>fratéllo</i> , <i>m.</i> brother.	<i>cáne</i> , <i>m.</i> dog.
<i>sorélla</i> , <i>f.</i> sister.	<i>ábito</i> , <i>m.</i> coat.
<i>fanciúlllo</i> , <i>m.</i> child.	<i>giardino</i> , <sup>2)</sup> <i>m.</i> garden.
<i>libro</i> , <i>m.</i> book.	<i>uccéllo</i> , <sup>3)</sup> <i>m.</i> bird.
<i>cavállo</i> , <i>m.</i> horse.	<i>fióre</i> , <i>m.</i> flower.
<i>rósa</i> , <i>f.</i> rose.	<i>onóre</i> , <i>m.</i> honour.
<i>spécchio</i> , <i>m.</i> looking-glass.	<i>zia</i> , <i>f.</i> aunt.

\*) This rule, however, is not always strictly observed. In the Plural feminine nouns usually retain their full article, as: *le ánime*, the souls; *le óche*, the geese. But the Apostrophe must be used, when the same vowels meet, e. g. *gl'inni* (*glí inni*), *l'oro* (*lo oro*) etc. etc.

1) *Oro* from the Lat. *aurum*. The sound of the vowel *o* is open, if it stands for the Lat. *au*, whereas it is closed, when it stands for the Lat. *u*. Thus *sono* from *sum* or *sunt*. 2) From the OHG. (Old High German) *gard* (*gurt*); *Sp.* (Spanish) *jardin*; *Prov.* (Provençal) *gardin*, *jardin*, *jerzin*; *Fr.* (French) *jardin*; *Grn.* (German) *Garten*. 3) From the LL. (Low Latinity) *au-cellus*; *Prov.* *auzel*; *Fr.* *oisel*, *oiseau*.

<i>cappello</i> , <sup>1)</sup> m. hat.	<i>re</i> , m. king.
<i>schìoppo</i> , m. gun.	<i>regina</i> , f. queen.
<del><i>ciriegia</i>, f. cherry.</del>	<i>sì</i> , yes; <i>no</i> , no.
<i>pane</i> , m. bread.	<i>mio</i> , m. } my.
<i>penna</i> , f. pen.	<i>mia</i> , f. }
<i>oca</i> , <sup>2)</sup> f. goose.	<i>e</i> , (before vowels also <i>ed</i> ) and.
S. <i>Io ho</i> , I have	<i>Ho io</i> , have I?
<i>tu hai</i> , thou hast	<i>hai tu</i> , hast thou?
<i>egli</i> } <i>ha</i> , he has	<i>ha</i> { <i>egli</i> , } has he?
<i>esso</i> }	<i>esso</i> , }
<i>ella</i> } <i>ha</i> , she has	<i>ha</i> { <i>ella</i> , } has she?
<i>essa</i> }	<i>essa</i> , }
P. <i>noi abbiamo</i> , we have	<i>abbiamo noi</i> , have we?
<i>voi avete</i> , you have	<i>avete voi</i> , have you?
<i>eglino</i> } <i>hanno</i> , they (m.) have	<i>hanno</i> { <i>eglino</i> , } have they?
<i>essi</i> }	<i>essi</i> , }
<i>elleno</i> } <i>hanno</i> , they (f.) have.	<i>hanno</i> { <i>elleno</i> , } have they?
<i>esse</i> }	<i>esse</i> , }

### Reading Exercise. 1.

*Io ho la rosa. Io ho una rosa. Tu hai il libro. Hai tu un libro? Egli ha uno specchio. Il padre ha il giardino. La madre ha il pane. Il fanciullo ha lo specchio. La sorella ha uno specchio. La zia ha un' oca. Mio fratello ha un cane. Il re ha lo scettro. Il re ha uno scettro. Noi abbiamo un fiore ed una pera. Voi avete l'onore. Eglino hanno un cavallo. Hanno esse un cane? Avete voi un fiore? Ella ha un cappello. Il fanciullo ha un fratello ed una zia.*

### Traduzione. 2. (Exercise for translation.)

I have the book. I have a rose. Thou hast the hat. Hast thou a dog? Hast thou a looking-glass? He has the coat. My father has the bird. Has she a pear? Has he the bread? We have a hat. Have we the gun? You have the goose. They have a garden. Have they (f.) a horse? The king has a horse. Have they (m.) a cherry? They (f.) have the honour. Have they (m.) a gun? The child has a book. The queen has a rose. My aunt has the bird. My brother has the dog. My mother has a pen.

### Diálogo (Conversation).

*Ho io la rosa? Voi avete la rosa.\*)*  
*Hai tu il libro? Sì, io ho il libro.*

\*) The personal pronouns: I, thou, he, she, we, you, they; *io, tu, egli, ella, noi, voi, eglino, elleno, essi, esse* may also be omitted (see Less. IX. Note 1). For the *polite mode* of addressing a person, see the same lesson, Note 4.

1) From the *L.* (Latin) verb *capere*; *OFr.* (Old French) *chapel*; *Fr. chapeau*. 2) From *LL. auca* = *avica*; *OFr. oe, oue*; *Fr. oie*; *Sp., Portuguese* *oca*.

Avete voi un libro?	Sì, io ho un libro.
Il fanciullo*) ha un fiore?	Sì, il fanciullo ha un fiore.
Il fratello ha uno schioppo?	Sì, il fratello ha uno schioppo.
Avete voi l'abito?	No, voi avete l'abito.
Hanno essi una pera ed una ciriegia?	Sì, essi hanno una pera ed una ciriegia.
Ha egli il pane?	Sì, egli ha il pane.
Ha ella un fiore?	Sì, ella ha un fiore.
Hanno essi una sorella?	No, essi hanno una zia.

## Second Lesson.

### The substantive. Il sostantivo.

On the Plural of the nouns substantive.

The following general hints will enable the pupil to learn the formation of the Plural without difficulty:

1) All nouns ending in *o* form their Plural in *i*, as: *fratello* — *fratelli*; *cárro* (cart) — *carri*; *cappéllo* — *capelli*; *la máno* (hand) — *le mani*.

2) All substantives in *e* form their Plural likewise in *i*, as: *il príncipe* (the prince) — *i principi*; *la mádre* — *le madri*; *la mérce* (the merchandise) — *le merci* etc.

3) All *feminine* nouns in *a* form their plural in *e*, as: *la casa* — *le case*; *la stráda* <sup>1)</sup> (street) — *le strade* etc.

4) All *masculine* nouns in *a* form their Plural in *i*, as: *il poéta* (poet) — *i poeti*; *il téma* (task) — *i temi*.

*Note.* Words ending in *a* preceded by *c* or *g*, take in the Plural an *h* after these consonants, in order to retain the *hard* sound. Ex.: *il dúca* (the duke) — *i duchi*; *l'óca* — *le oche*; *la spiga* (corn-ear) — *le spighe*.

Words ending in *co* or *go* form the Plur. partly with *h*, partly without. In the first Part we always indicate the Plur. of these words.

5) *Monosyllables* and all nouns with the *accent* (') on their *last syllable* undergo *no change at all*, as: *il re* — *i re*; *la città* (town) — *le città*; *il canapè* (sofa) — *i canapè*.

The words terminating in *i*, *ie*, and the very limited number of those ending in *consonants* are also *alike*

\*) In *interrogative* phrases the *Subject*, when being a *substantive*, stands *before the verb*.

1) L. *strata* (from *sternere*); Sp., Port., Prov. *estrada*; OFr. *estrée*; Dutch *straat*; Engl. *street*; Grm. *Straße*.

*Monosyllables, nouns with an accent on the i, and nouns ending in -ia, -consonant do not change in the Plural*

in Singular and Plural, as: *Il dì*, the day, *i dì*, the days; *il guardaportoni*<sup>1)</sup> (door-keeper) *i guardaportoni*; *la specie* (species) *le specie*; *il lapis* (pencil) — *i lapis*; *il caos* (chaos) — *i caos* etc.

6) The fem. nouns in *cia*, *ccia*, *gia*, *ggia* and *scia* drop generally their *i* in the Plural as superfluous, e. g. *la marcia* (the march), Plur. *le marce*; *la spiaggia* (the coast), *le spiagge*. Except those fem. nouns where a stress is laid on *i*, as: *la bugia*, the falsehood, Pl. *le bugie*.

Irregular are the following:

*Dio* (God) — *gli dèi*; *l'uomo* (man) — *gli uomini*; *la moglie*<sup>2)</sup> (wife) — *le mogli*; *mille* (a thousand) — *mila*; *l'uovo* (egg) — *le uova*; <sup>3)</sup> *il frutto* (fruit) — *le frutta* (fruit of a fruit-tree); *il paio* (pair) — *le paia*; *il bue* (ox) — *i buoi*.

(For further observations on irregularities in the formation of the Plural see the second Part of this grammar.)

The Plural of the article *il* is *i*, as:

*il padre* — *i padri*; *il cielo* — *i cieli*.

The Plural of the article *la* is *le*, as: *la casa* — *le case*; *la madre* — *le madri*; *l'anima* — *le anime*.

The Plural of the article *lo* is *gli*, as: *lo scétto* — *gli scéttri*; *lo spécchio* — *gli spécchi*; *l'ávo* — *gli ávi*; *l'ingannatóre* (cheat) — *g'ingannatóri*.\*)

#### Words.

<i>Il temperino</i> , the penknife.	<i>la casa</i> , the house.
<i>l'albero</i> , m. the tree.	<i>il giuoco</i> , <sup>6)</sup> the play, game (pl. — <i>chi</i> ).
<i>la porta</i> , the door (gate).	<i>il sórcio</i> , the mouse.
<i>l'uscio</i> , m. the room-door (pl. — <i>chi</i> ).	<i>il monárca</i> , the monarch (pl. — <i>chi</i> ).
<i>il castéll</i> , the castle. [ <i>usci</i> .)	<i>il mé dico</i> , the physician (pl. — <i>ci</i> ).
<i>il paláz</i> , the palace.	<i>il dúca</i> , the duke (pl. — <i>chi</i> ).
<i>il quádro</i> , the picture.	<i>il nóme</i> , the name.
<i>il gátto</i> , <sup>4)</sup> the cat.	<i>la spáda</i> , <sup>7)</sup> the sword.
<i>il paése</i> , <sup>5)</sup> the land, country.	

\*) The *i* of *gli* is only rejected when the subst. begins with an *i*. Ex.: *l'inno* (hymn) — *gl'inni*; *l'infelice* (the unhappy man) *gl'infelici* etc. (See Note \* pag. 10.)

1) Comp. of *guardare*, to keep, and *portone*, street-door. — 2) Lat. *mulier*. 3) The Plur. in *-a* is Lat.: *ovum* — *ova*. 4) L. *catus*; Sp. *pato*; Fr. *chat*; Engl. *cat*; Grm. *Katze*. 5) From the L. *pagense* (from *pagus*); Sp., Port. *país*; Prov. *paes*; Fr. *pays*. 6) Lat. *jocus*; Sp. *juego*; Prov. *joi*, *juec*; Fr. *jeu*. 7) From L. *spatha* (σπάθη); Sp., Port., Prov. *espada*; Fr. *épée* (*espée*).



*il coltello*,<sup>1)</sup> the knife. *la carta*,<sup>3)</sup> the paper.  
*il canale*, the channel, canal. *l'occhio*,<sup>4)</sup> m. the eye (*pl. occhi*).  
*la stufa*,<sup>2)</sup> the stove. *il pápa*, the pope.  
*ecco*,<sup>5)</sup> here is or here are; *vi è*, *vi sono*, there is, there are;  
*grande*, large; *due*, two; *tre*, three; *quattro*, four;  
*anche*, also; *veduto*, seen.

<i>Io avéva</i> , I had	<i>Aveva io</i> , had I?
<i>tu avévi</i> , thou hadst	<i>avevi tu</i> , hadst thou?
<i>egli avéva</i> , he had	<i>aveva egli</i> , had he?
<i>ella avéva</i> , she had	<i>aveva ella</i> , had she?
<i>noi avevámó</i> , we had	<i>avevamo noi</i> , had we?
<i>voi aveváte</i> , you had	<i>avevate voi</i> , had you?
<i>eglino avévano</i> , they had	<i>avevano eglino</i> , had they?
<i>elleno avévano</i> , they had.	<i>avevano elleno</i> , had they?

#### Reading Exercise. 8.

Noi avevamo un coltello. Voi avevate due coltelli. Mio fratello ha i temperini. La casa ha due porte. Avevate voi le frutta? Sì, noi avevamo le frutta. Il re aveva due castelli. La regina ha i palazzi. Mio zio aveva veduto tre papi. Ecco i quadri e gli specchi. Noi abbiamo veduto quattro sorci. I fanciulli avevano tre pere. I duchi ed i monarchi avevano i paesi. Mia zia aveva una stufa. Il duca aveva tre cavalli. Le zie avevano i gatti. Mia madre ha due sorelle. Ecco il palazzo del (*of the*) duca. In Germania (Germany) vi sono quattro re.

#### Traduzione. 4.

I had three brothers. The duke has the sword. The children have the flowers. (The) men had (the) gods. We had also\*) seen the pictures. Here are the games, the pencils, and the coats. Here are also the houses, the castles, and the palaces. Had she the hats? No, she had the coats. The countries have the canals. My father has three sisters. Hadst thou a physician? Yes, I had a physician. I have seen the gardens and the trees. Had they (*f.*) three dogs and four cats? No, they had four dogs and three cats. The wives have the eggs and the fruit. The eye is large. I have two eyes. Here is the house of the poet. There is a God. 2There sare 1no (*non*) 4Gods.

\*) *Anche* always stands *before* the substantive or pronoun to which it refers. The above example is, according to its meaning, either translated: *Anche noi abbiamo veduto i quadri*, or: *Noi abbiamo veduto anche i quadri*.

1) L. *cultellus*, Dim. of *culter*; OFr. *coltel*; Fr. *couteau*; Prov. *coltelh*; Sp. *cuchillo*. 2) From LL. *stuba*, *stufsa*, sudatory, steam-bath, from the OHG. *stupa*, bathing-room; Germ. *Stube*; Sp., Port. *estufa*; Prov. *estuba*; Engl. *stove*; Fr. *étuve* (*estuve*). 3) Lat. *charta* (*χάρτης*). 4) L. *oculus*; Sp. *ojo*; Port. *olho*; Fr. *œil*; OFr. *oil*, *oel*; Prov. *olh*. 5) Lat. *ecce*.

### Díálogo.

Avevamo noi un temperino?	Voi avevate un temperino.
Aveva io i coltelli?	Sì, tu avevi i coltelli.
Hai tu veduto un papa?	Sì, io ho veduto due papi.
Gli uomini hanno veduto gli dei?	No, gli uomini non ( <i>not</i> ) hanno veduto gli dei.
I fanciulli avevano i quadri?	I fanciulli non avevano i quadri.
I duchi hanno le spade?	No, i monarchi hanno le spade e gli scettri.
Avevano eglino veduto i castelli ed i palazzi?	Sì, eglino avevano veduto i castelli ed i palazzi.
La zia ha le frutta?	No, il fanciullo ha le frutta.*)
Avete voi un uovo?	Sì, io ho due uova.
Mio padre ha i giuochi?	Sì, egli ha tre giuochi.
Quanti ( <i>how many</i> ) fratelli avevi tu?	Io aveva due fratelli e tre sorelle.
Quanti fanciulli aveva l'uomo?	L'uomo aveva tre fanciulli.
Avevate voi veduto i poeti?	No, non avevamo veduto i poeti.

## Third Lesson.

### Declension of substantives. Declinazione.

The Italian nouns substantive form the different *cases* of their numbers by means of prepositions. These prepositions, however, are not, as in English, simply put before the article, but undergo a *contraction* with the article into *one* word.

There are *five* cases in Singular and Plural; the *nominative* (nominativo) and *accusative* (accusativo) are *always alike*.

1) The *genitive*, answering to the question *whose?* or *of which?* is formed with the preposition *di* (of), thus contracted with the article:

#### Singular.

of the father	— <i>di</i> il padre,	contr. <i>del</i> padre.
of the mother	— <i>di</i> la madre,	„ <i>della</i> madre.
of the pupil	— <i>di</i> lo scolare,	„ <i>dello</i> scolare.
of the soul	— <i>di</i> l'anima,	„ <i>dell'</i> anima.
of the angel	— <i>di</i> l'angelo,	„ <i>dell'</i> angelo.

\*) The nouns in *-o* which form their Plur. in *-a*, as: *frutto*, Pl. *frutta*, become *feminine*. (See II. P., the Plural.)

*Plural.*

of the fathers	— <i>di</i> i padri,	contr. dei padri.
of the mothers	— <i>di</i> le madri,	„ delle madri.
of the pupils	— <i>di</i> gli scolari,	„ degli scolari.
of the souls	— <i>di</i> le anime,	„ delle anime.
of the angels	— <i>di</i> gli angeli,	„ degli angeli.

2) The *dative*, answering to the question *to whom?* is formed with the preposition *a* (to, at), contracted with the article as follows:

*Singular.*

to the father	— <i>a</i> il padre,	contr. al padre.
to the mother	— <i>a</i> la madre,	„ alla madre.
to the pupil	— <i>a</i> lo scolare,	„ allo scolare.
to the soul	— <i>a</i> l'anima,	„ all' anima.
to the angel	— <i>a</i> l'angelo,	„ all' angelo.

*Plural.*

to the fathers	— <i>a</i> i padri,	contr. ai padri.
to the mothers	— <i>a</i> le madri,	„ alle madri.
to the pupils	— <i>a</i> gli scolari,	„ agli scolari.
to the souls	— <i>a</i> le anime,	„ alle anime.
to the angels	— <i>a</i> gli angeli,	„ agli angeli.

3) The *ablative*, a case peculiar to the Italian language, is formed with the preposition *da* (from, by, at). It is used to express a *derivation*, *distance* or *removal*, but also a *dwelling* upon, a *characteristic token* or *fitness* for anything. Also *to* is rendered by *da* when it expresses *going to some one*. Like *di* and *a*, this preposition is joined with the definite article, and forms the following contractions:

*Singular.*

from, by the father*)	— <i>da</i> il padre,	contr. dal padre.
from, by the mother	— <i>da</i> la madre,	„ dalla madre.
from, by the pupil	— <i>da</i> lo scolare,	„ dallo scolare.
from, by the soul	— <i>da</i> l'anima,	„ dall' anima.
from, by the angel	— <i>da</i> l'angelo,	„ dall' angelo.

*Plural.*

from, by the fathers	— <i>da</i> i padri,	contr. dai padri.
from, by the mothers	— <i>da</i> le madri,	„ dalle madri.
from, by the pupils	— <i>da</i> gli scolari,	„ dagli scolari.
from, by the souls	— <i>da</i> le anime,	„ dalle anime.
from, by the angels	— <i>da</i> gli angeli,	„ dagli angeli.

\*) The English terms formed with the preposition *at*, as: *at the merchant's*, *milliner's* etc. are usually rendered by *da*, Ex.: *Sugar, coffee, and wine are to be found at the merchant's: Si trova dello zucchero, del caffè e del vino dal mercante.*

Before the *indefinite* article these prepositions are liable to no contraction. It may be observed, however, that *di* commonly drops its final *i* and takes an apostrophe in its stead, as:

*un padre*, a father; *una madre*, a mother.

G. *d'un padre*, of a father; *d'una madre*, of a mother.

*Da*, on the contrary, is *never* apostrophised, and instead of *a*, for the sake of euphony, *ad* is preferred.

*Note.* The *demonstrative* adjectives *questo* (m.), *questa* (f.), this, and *quello* (m.), *quella* (f.), that, are declined precisely in the same manner. Also the *possessive* adjectives *mio*, *mia*, my; *tuo*, *tua*, thy; *suo*, *sua*, his, her, its; *nostro*, *nostra*, our, and *vostro*, *vostra*, your, (for both genders and numbers), when *immediately before* a substantive expressing a *relation* (but only in the singular), are declined with *di*, *a*, and *da*; and so are all the pronouns, if no article be required before them.

## Perspicuous exhibition of the declensions.

### a) With the definite article.

#### Femminile.

##### *Singolare.*

Nom. } *la madre*, the mother.  
 Acc. }  
 Gen. *della madre*, of the mother.  
 Dat. *alla madre*, to the mother.  
 Abl. *dalla madre*, from, by the mother (at the mother's).

##### *Plurale.*

Nom. } *le madri*, the mothers.  
 Acc. }  
 Gen. *delle madri*, of the mothers.  
 Dat. *alle madri*, to the mothers.  
 Abl. *dalle madri*, from, by the mothers.



*Maschile.*(before consonants, except *s impura*).*Singolare.*

- Nom. } *il padre*, the father.  
 Acc. }  
 Gen. *del padre*, of the father.  
 Dat. *al padre*, to the father.  
 Abl. *dal padre*, from, by the father (at the father's).

*Plurale.*

- Nom. } *i padri*, the fathers.  
 Acc. }  
 Gen. *dei padri*, of the fathers.  
 Dat. *ai padri*, to the fathers.  
 Abl. *dai padri*, from, by the fathers.

*Maschile.*(before *s impura*).*Singolare.*

- Nom. } *lo scolare*, the pupil.  
 Acc. }  
 Gen. *dello scolare*, of the pupil.  
 Dat. *allo scolare*, to the pupil.  
 Abl. *dallo scolare*, from, by the pupil.

*Plurale.*

- Nom. } *gli scolari*, the pupils.  
 Acc. }  
 Gen. *degli scolari*, of the pupils.  
 Dat. *agli scolari*, to the pupils.  
 Abl. *dagli scolari*, from, by the pupils.

*Femminile.*

(with apostrophe).

*Singolare.*

- Nom. } *l'anima*, the soul.  
 Acc. }  
 Gen. *dell' anima*, of the soul.  
 Dat. *all' anima*, to the soul.  
 Abl. *dall' anima*, from, by the soul.

*Plurale.*

- Nom. } *le anime*, the souls.  
 Acc. }  
 Gen. *delle anime*, of the souls.  
 Dat. *alle anime*, to the souls.  
 Abl. *dalle anime*, from, by the souls.

*Maschile.*

(with apostrophe).

*Singolare.*

Nom.	}	<i>l'angelo</i> , the angel.
Acc.		
Gen.		<i>dell' angelo</i> , of the angel.
Dat.		<i>all' angelo</i> , to the angel.
Abl.		<i>dall' angelo</i> , from, by the angel.

*Plurale.*

Nom.	}	<i>gli angeli</i> , the angels.
Acc.		
Gen.		<i>degli angeli</i> , of the angels.
Dat.		<i>agli angeli</i> , to the angels.
Abl.		<i>dagli angeli</i> , from, by the angels.

b) With the indefinite article.

*Maschile.*

Nom.	}	<i>un padre</i> , a father.
Acc.		
Gen.		<i>d'un padre</i> , of a father.
Dat.		<i>ad un padre</i> , to a father.
Abl.		<i>da un padre</i> , from, by a father.

*Femminile.*

Nom.	}	<i>una madre</i> , a mother.
Acc.		
Gen.		<i>d'una madre</i> , of a mother.
Dat.		<i>ad una madre</i> , to a mother.
Abl.		<i>da una madre</i> , from, by a mother.

c) With a demonstrative adjective.

*Maschile.*

Nom.	}	<i>questo palazzo</i> , this palace.
Acc.		
Gen.		<i>di questo palazzo</i> , of this palace.
Dat.		<i>a questo palazzo</i> , to this palace.
Abl.		<i>da questo palazzo</i> , from, by this palace.

*Plurale.*

Nom.	}	<i>questi palazzi</i> , these palaces.
Acc.		
Gen.		<i>di questi palazzi</i> , of these palaces.
Dat.		<i>a questi palazzi</i> , to these palaces.
Abl.		<i>da questi palazzi</i> , from, by these palaces.

*Femminile.*

Nom.	} <i>questa strada</i> , this street.
Acc.	
Gen.	<i>di questa strada</i> , of this street.
Dat.	<i>a questa strada</i> , to this street.
Abl.	<i>da questa strada</i> , from, by this street.

*Plurale.*

Nom.	} <i>queste strade</i> , these streets.
Acc.	
Gen.	<i>di queste strade</i> , of these streets.
Dat.	<i>a queste strade</i> , to these streets.
Abl.	<i>da queste strade</i> , from, by these streets.

*Note.* In the same manner are declined the above mentioned possessive adjectives *mio*, my, *tuo*, thy, *suo*, his, her etc.

*Words.*

<i>Il creatore</i> , the creator.	<i>la morte</i> , (the) death.
<i>il mondo</i> , <sup>1)</sup> the world.	<i>il foglio</i> , the sheet (paper).
<i>il cugino</i> , <sup>2)</sup> the cousin (m.).	<i>la foglia</i> , the leaf.
<i>la cugina</i> , the cousin (f.).	<i>lo scrigno</i> , <sup>4)</sup> the chest, box.
<i>l'amico</i> , the friend	<i>la pianta</i> , the plant.
<i>il nemico</i> , the enemy	<i>la terra</i> , the earth.
<i>la città</i> , <sup>3)</sup> the town.	<i>il ritratto</i> , the portrait.
<i>la finestra</i> , the window.	<i>io do</i> , I give.
<i>il vicino</i> , the neighbour.	<i>io vengo</i> , I come.
<i>il figlio</i> , the son.	<i>voi date</i> , you give.
<i>l'animale</i> , the animal.	<i>di chi</i> , whose?
<i>il sonno</i> , (the) sleep.	<i>è</i> , is; <i>sóno</i> , are.

*Reading Exercise. 5.*

Il padre del fanciullo. La madre dei figli.\*) La porta della casa. Le porte delle case. Le finestre dei palazzi. Il gatto è un animale. I gatti sono i nemici dei sorci. Io do il ritratto all' amico. Io do le rose ai cugini ed alle cugine. Voi date gli scrigni agli amici ed alle amiche. I nemici degli uomini. I fogli dei libri e dei quaderni (*writing-books*). Le foglie di questi fiori. Le finestre di questa casa. Io vengo dalla città.

(\*) *Fanciullo* means *lad*; *fanciulla*, a young lady, a girl; a little girl is *ragazza*, a little boy *ragazzo*. *Figli* (Pl.) means the children of a family, without regard to sex. Thus a lady would say: *Ho cinque figli, due maschi e tre femmine*, I have five children, two boys and three girls.

1) L. *mundus* (the *o* is therefore closed). 2) L. *consobrinus*; Prov. *cosin*; Fr. *cousin*. 3) Lat. *civitas*; Sp. *ciudad*; Prov. *ciutat*, *ciutat*; Fr. *cit *; Engl. *city*. 4) Lat. *scrinium*; Fr. * crin*; Engl. *shrine*; Grm. *S rein*.

## Traduzione. 6.

1. The brother of the cousin (*m.*). The sisters of the cousin (*f.*). The gates of the town. The houses of the towns. The windows of the houses. God is the creator of the world. The dog is the enemy of the cat. I give the portraits to the brothers and (to the\*) sisters. The dog is the friend of (the) man.

2. I give the book to the brother. The sleep of the child. Of the death of my (*del mio*) friend (*m.*).\*\* The leaves of the roses and (of the) trees of the garden. Here are the clothes (*abiti, m.*) of the children. We speak (*noi parliamo*) of the trees and (of the) plants of the earth. I come from the duke's palace.

## Diálogo.

Ho io il libro del cugino?	Tu hai il libro del cugino.
Hai tu il ritratto della zia?	Sì, io ho il ritratto della zia.
Ha egli veduto il giardino del re?	Sì, egli ha veduto il giardino ed il castello del re.
I fanciulli hanno gli scrigni?	Sì, i fanciulli hanno gli scrigni.
Chi ( <i>who</i> ) aveva la penna del fratello?	Io aveva la penna del fratello.
Di chi sono queste pere?***)	Sono di mio fratello.
Di chi sono questi giardini?	Sono del re e della regina.
Di chi sono questi libri?	Questi libri sono di vostro padre.
Avete voi veduto il cane dell'amico?	Ecco il cane dell' amico.
Di chi sono queste oche?	Sono di vostra cugina.

## Fourth Lesson.

Frequently the cases of substantives are governed by prepositions, which appear almost in every sentence, and should therefore be learned early. Properly speaking the Italian prepositions govern no particular case, i. e. *they are simply put before the noun with or without its*

\*) In Italian the article must always be repeated.

\*\*) The English inversion (Saxon genitive): *of my friend's death*, cannot be imitated in Italian.

\*\*\*) *Di chi è* and *di chi sono* corresponds to the English: To whom belongs? and: to whom belong? The sentence *Di chi sono le pere?* might also be rendered thus: Whose pears are these?

*article.* In elegant speech, however, some of them are constructed with the genitive and dative case, whereby a slight variation in the original signification is effected. See P. II. Lesson 14.

<i>a</i> , at, to, in.	<i>su</i> , on, upon.	<i>durante</i> , during.
<i>di</i> , of.	<i>sotto</i> , under, beneath.	<i>dopo</i> , <sup>5)</sup> after.
<i>da</i> , from, by, at.	<i>tra</i> , <sup>2)</sup> }	<i>dinanzi</i> , <sup>6)</sup> before
<i>in</i> , in.	<i>fra</i> , }	(place).
<i>senza</i> , <sup>1)</sup> without.	<i>sopra</i> , <sup>3)</sup> upon.	<i>dietro</i> , <sup>7)</sup> behind.
<i>con</i> , with.	<i>avanti</i> , <sup>4)</sup> before (time).	<i>contra</i> , against.
<i>per</i> , for, through.	<i>davanti</i> , before (place).	<i>verso</i> , towards.

*Note.* The prepositions *in* (in), *con* (with), *su* (on), *tra*, *fra* (between), and *per* (for) are often *contracted* with the article in one word; such is usually the case with *in*, *con*, and *su*, and sometimes with *tra*, *fra*, and *per*, as the pupil may learn from the following table.

<i>in</i> il = nel.	<i>con</i> il = col.	<i>su</i> il = sul.
„ lo = nello.	„ lo = collo.	„ lo = sullo.
„ la = nella.	„ la = colla.	„ la = sulla.
„ i = nei.	„ i = coi.	„ i = sui.
„ gli = negli.	„ gli = cogli.	„ gli = sugli.
„ le = nelle.	„ le = colle.	„ le = sulle.
<i>per</i> il = pel.*)	<i>tra</i> il = tral.*)	
(„ lo = pello.)	(„ lo = trallo.)	
(„ la = pella.)	(„ la = tralla.)	
„ i = pei.	„ i = trai.	
(„ gli = pegli.)	(„ gli = tragli.)	
(„ le = pelle.)	(„ le = tralle.)	

### Words.

<i>La scuôla</i> , the school.	<i>il tétto</i> , the roof.
<i>il maéstro</i> , the master.	<i>la cámera</i> , the room.
<i>l'acqua</i> , the water.	<i>la chiésa</i> , <sup>9)</sup> the church.
<i>la máno</i> , the hand.	<i>la nótte</i> , the night.
<i>la pióggia</i> , <sup>8)</sup> the rain.	<i>il giòrno</i> , <sup>10)</sup> the day.

\*) Generally *per* is only contracted with *il* and *i* (= *pel* and *pei*) into one word. The contractions with *tra* and the article are very rare.

1) L. *sine*; OFr. *sens*; Prov. *senes*, *sens*, *ses*; OIt. *sanza*; Sp. *sin*; Port. *sem*. 2) L. *intra*, *infra*; Fr. *entre*; Sp. *entre*. 3) L. *super*; Sp. *sobre*. 4) *Avanti* and *davanti* from the L. *ante*. 5) L. *de-post*; Sp. *despues*; Fr. *depuis*. 6) = *di* and *anzi* (Lat. *ante*). 7) LL. *de-retro*. 8) Lat. *pluvia*. 9) *ecclesia* L. (ἐκκλησία); Sp. *iglesia*; Prov. *gleiza*, *gliaysa*; Fr. *église*. 10) Lat. *diurnus*; Fr. *jour*; OFr., Prov. *jorn*.



<i>la cucina</i> , <sup>1)</sup> the kitchen.	<i>abitata</i> , \ lives, dwells,
<i>il cortile</i> , the yard (of a house).	<i>sta</i> , \ resides.
<i>la tasca</i> , <sup>2)</sup> the pocket.	<i>la tavola</i> , the table.
<i>la serva</i> , the servant.	<i>Luigi</i> , Lewis.
<i>dove</i> (ove), where? <i>chi</i> , who? <i>a</i> (in) <i>casa</i> , at home.	
S. <i>Io sono</i> , I am.	<i>Sono io</i> , am I?
<i>tu sei</i> , thou art.	<i>sei tu</i> , art thou?
<i>egli è</i> , he is.	<i>è egli</i> , is he?
<i>ella è</i> , she is.	<i>è ella</i> , is she?
P. <i>noi siamo</i> , we are.	<i>siamo noi</i> , are we?
<i>voi siete</i> , you are.	<i>siete voi</i> , are you?
<i>eglino sono</i> , they (m.) are.	<i>sono eglino</i> , are they?
<i>elleno sono</i> , they (f.) are.	<i>sono elleno</i> , are they?

#### Reading Exercise. 7.

Io sono nel (= in il) cortile del vicino. L'uccello è sul (= su il) tetto. Il gatto è dietro la stufa. Sei tu in\*) giardino. Siete voi in cucina? Luigi è da mio padre. I cavalli sono davanti la porta. Dopo la pioggia. Durante la notte. Avanti il giorno. Il fanciullo è sotto l'albero. Trai (= tra i) fanciulli. Questo libro è per (= per il) maestro e pello (= per lo) scolare. Questa pera è per mia zia. Il cane è nell' (= in la) acqua. Mia zia è in chiesa. Senza danaro (money). Coi (= con i) cavalli di mio zio. Cogli (= con gli) amici di mio cugino. Mia cugina sta a Parigi (Paris) nella casa di mia zia. Io ho il coltello in mano. Egli aveva le mani in tasca. Il libro è nella tasca del padre.

#### Traduzione. 8.

1. In the yard. During the rain. I am before the house of the physician. Lewis is in the garden. The servant is in the room. The masters are at school. Before (the) night. The birds are on the roof of the church. I speak (io parlo) of the coat (Gen.), — of the flowers, — of my father, — of my mother. My sister is at home.

2. The two knives are upon the table. Where are the cats? They are in the kitchen. The three children of my cousin (m.) are in town. The horses are in the water. The penknife of the boy is on the table. Without my father. I am gone (andato) with my sister. I come with the friend of my brother.

\*) Before some names of places used in a general sense, the article is often left out in Italian, as sometimes in English. Ex.: in town, in church, at school etc. *in città*, *a* (in) *chiesa*, *in scuola* etc.

1) LL. *coquina* for *culina*; OHG. *kuchina*; Grm. *Küche*; Fr. *cuisine*; Sp. *coccina*; Prov. *cozina*. 2) From Grm. *Tafel*.

**Diálogo.**

Dove è Luigi?	Egli è nel cortile dello zio.
Dove è mio figlio?	Egli è in giardino.
I fanciulli sono dal maestro?	No, essi giuócano ( <i>play</i> ) davanti la casa.
Di che cosa ( <i>what</i> ) parli	Io parlo del re.
( <i>speakest</i> ) tu?	Io parlo dei cavalli.
Dove abita tuo cugino?	Abita dalla zia.
Vostra cugina è in iscuola?	No, ella è in chiesa.
Chi è andato in chiesa?	Mia sorella è andata*) nella chiesa della Madonna.
È in casa vostro fratello?	No, è andato dal medico.
La serva è in cucina o in giardino?	È nel giardino del vicino.
Avevate voi veduto le anitre	Noi avevamo veduto le anitre
( <i>ducks</i> ) nel cortile?	e lo oche.
Con chi ( <i>with whom</i> ) siete andati?	Noi siamo andati con nostro padre.

**Fifth Lesson.****On the genitive partitive.**

In English the word *some* (or *any*) often precedes a substantive when taken in an indefinite sense, no particular kind, measure or quality being meant, as: *some* wine, *some* bread, *any* ink etc.

In Italian this relation is expressed in quite a peculiar way. As in French, it takes the form of the *genitive*,\*\*) which is now considered as a *nominative* or *accusative* case, and with it constitutes a new declension, as will be seen hereafter.

Thus *the* wine, *the* beer, *the* oil means: *il* vino, *la* birra, *l'olio*; but *some* wine, *some* beer, *some* oil means: *del* vino, *della* birra, *dell'* olio.

*Note.* If such words are understood in quite an *indefinite* and *general* sense, both languages agree, and *no* article pre-

\*) In Italian the past participle, joined to the auxiliary verb *essere*, to be, must always agree with its substantive in *gender* and *number*. Ex.: *Mio fratello è andato* (m.); *mia sorella è andata* (f.); *i fratelli sono andati* (m. p.); *le sorelle sono andate* (f. p.).

\*\*) Of the singular as well as of the plural.

cedes the substantive. Ex.: He sells paper, pencils, and ink, *egli vende carta, lapis ed inchiostro*.

The pupil is advised to compare the following examples:

*Io vedo le anitre*, I see the ducks.

*Io vedo delle anitre*, I see some (a few) ducks.

*Io vedo anitre*, I see ducks (but no geese).

*Egli vende del tabacco*, he sells tobacco (and other articles).

*Egli vende tabacco*, he is a tobacco-merchant.

*Note.* In negative sentences the partitive sense is only expressed by the omission of the article. Thus:

We have no flowers.

*Non abbiamo fiori* (not *dei* f.).

You have neither money nor friends.

*Non avete nè danaro nè amici*.

#### Words.

*La farina*, the flour, meal.

*la carne*, the meat.

*il ferro*, the iron.

*l'oro*, the gold.

*l'argento*, the silver.

*il danaro*,<sup>1)</sup> the money.

*lo spirito*, the spirit.

*il piombo*,<sup>2)</sup> the lead.

*il sale*, the salt.

*la scarpa*,<sup>3)</sup> the shoe.

*il mercante*,  
*il negoziante*, } the merchant.

*il (lo) zucchero*, the sugar.

*il caffè*, the coffee.

*la prugna*, the plum.

*il formaggio*, the cheese.

*l'impiego*,<sup>4)</sup> the office (pl. — *ghi*).

*il forestiero*, the foreigner.

*lo straniero*,<sup>5)</sup> the stranger.

*la matita*, the pencil.

*il burro* (*búrro*), the butter.

*l'inchiostro*,<sup>6)</sup> the ink.

*il ragazzo*, the boy.

*la ragazza*, the girl.

*la figlia*, the daughter.

*la calza*,<sup>7)</sup> the stocking.

*il latte*, the milk.

*la minestra*, the soup.

*l'olio*, the oil.

*l'aceto*, the vinegar.

*Che*, what? *ma*, but.

S. *Io avrò*,<sup>8)</sup> I shall have.

*tu avrai*, thou wilt have.

*egli avrà*, he will have.

*Avrò io*, shall I have?

*avrà tu*, shalt thou have?

*avrà egli*, will he have?

1) Lat. *denarius*. 2) L. *plumbum* (the *o* is closed). 3) From the OHG. *scarf*; Grm. *ſcharf*; Engl. *sharp*. — From the LL. *scarpus*, a kind of shoe. Span. *escarpa* and *escarpin*; Fr. *escarpe* (a term of fortification) and *escarpin* (a dancing-shoe). The original idea denotes something pointed. 4) Lat. *implicare*, in the LL. with the signif. "to employ". Fr. *employer*; Sp. *emplear*. 5) Lat. *extraneus*; Fr. *étrange*, *étranger*; Sp. *extraño*, *extranjero*; Prov. *estranh*; Engl. *strange*. 6) Lat. *encaustum* (*ἐγκαυστον*); Fr. *encre*. 7) Lat. *calceus*; Fr. *chausse*; Sp. *calza*; Prov. *calsa*; *caussa*. 8) On the formation of the *Future* see the *Regular verbs*, Lesson XX.

P. *noi avremo*, we shall have. *avremo noi*, shall we have?  
*voi avrete*, you will have. *avrete voi*, shall you have?  
*essi avranno*, they will have. *avranno essi*, will they have?

### Reading Exercise. 9.

Io avrò del pane e della farina. Avrete voi anche del sale? I re avranno dell'oro e dell'argento.\*) Eglino avranno anche del danaro. Tu avrai del formaggio. Luigi avrà della carta e dell'inchiostro. Questo mercante vende olio ed aceto. Luigi avrà anche dei libri e delle matite. Avevano elleno dei fiori? Io do a tuo cugino delle pere e delle susine (*prunes*). Nel cortile sono le oche e le anitre. Vi sono oche nel cortile, ma non anitre. Gli stranieri avranno del danaro. Noi avremo della minestra e della carne, ma non frutta. Nel giardino vi sono alberi, frutta e fiori.

### Traduzione. 10.

1. We shall have some butter and (some\*\*) cheese. You will have milk and eggs. Here is *the* bread. Here is some bread. My father had lead and iron. This child had some flowers. My cousin (*f.*) will have some flour and bread. There are soup, oil and vinegar. The merchant had sugar and coffee. The queen had gold and silver. I give (to) the boys books, pencils and pens.

2. They will also have some paper and ink. My uncle sells paper, pencils, pens and ink. Lewis has horses and dogs. We have seen horses, but no dogs. Thy sister will have shoes and stockings. I give (to) thy brother clothes and flowers. Shall you have (any) friends (*m.*)? They (*f.*) will have friends (*f.*). These men are foreigners. At thy uncle's\*\*\*) there are books and pictures.

### Diálogo.

Abbiamo noi della farina?	} Noi abbiamo del sale e della
Abbiamo noi anche del sale?	
Avete voi del butirro e del pane?	No, Signora ( <i>Madam</i> ), ma noi
	abbiamo delle frutta.
Che cosa ( <i>what?</i> )†) avete voi là?	Abbiamo carne e pane.

\*) There are a great many examples like this to be found, where the Italians, for the sake of euphony, put a word in the "genitive partitive" which in English requires no article at all. Besides, they never observe the foregoing rules on the genitive partitive so strictly, as the French do.

\*\*) Article always repeated.

\*\*\*) See the note page 16.

†) *What?* is *che?* or *che cosa?* (which thing?) In conversation the Italians frequently say *cosa?* which, however, is not quite correct.

Ha ella delle matite?	No, ma ella ha delle penne.
Hanno essi delle pere?	No, ma essi hanno delle prugne.
Che cosa hai tu sotto il braccio ( <i>arm</i> )?	Io ho dei libri e della carta.
Per chi ( <i>whom</i> ) sono questi libri?	Essi sono per mio cugino.
Dove c'è* dell' oro?	Vi è dell' oro in Rússia.
Tua sorella ha del zucchero?**)	Ella ha dello zucchero e del caffè.
Avrà dei quaderni tuo cugino ( <i>Nom.</i> )?	Sì, egli avrà dei quaderni, dell' inchiostro e delle penne.
Chi ha formaggio?	Il mercante vende ( <i>sells</i> ) formaggio.
Avete delle frutta in casa?	Sì, Signore ( <i>Sir</i> ), abbiamo delle frutta.
Che cosa c'è da mia zia ( <i>at my aun't's</i> )?	Vi sono libri e quadri.

## Sixth Lesson.

### Continuation. Continuazione.

As we hinted in the foregoing lesson, this so-called "genitive partitive" has its own declension, i. e. particular forms for the genitive, dative, accusative and ablative case. The *dative* of this declension, however, is very rare. It is formed by putting *a* or *ad* before the partitive articles *del, della, dello, dell'*; pl. *dei, delle, degli, and degl'*. Ex.: you always think of\*\*\*) money, of wine, of books, *voi pensate sempre a (del) danaro, a (del) vino, a (dei) libri.*

The *genitive* case of this declension is of frequent occurrence and very simple. Here the article is entirely omitted, *di* taking its place before the substantive, as:

Nom. ( <i>del</i> ) vino, some wine.	( <i>della</i> ) birra, some beer.
Gen. <i>di</i> vino, of wine.	<i>di</i> birra, of beer.

\*) *C'è?* instead of *ci* (= *vi*) *è?* (in French *y a-t-il*) corresponds to the English: *is there?*

\*\*) Before *masc.* nouns beginning with *z* the article *lo* may be used, as well as *il*: thus *lo zucchero; lo zio*. The Plur. is only *gli*, e. g. *gli zii*, the uncles.

\*\*\*) In Italian "to think" governs the *Dative*.

Such is the case, when the substantive is governed by another word importing *measure, weight, number* or *quantity*, as:

*Una bottiglia di vino*, a bottle of wine.

*Un bicchière d'acqua*, a glass of water.

*Dieci libbre di carne*, ten pounds of meat.

*Una quantità di zucchero*, a great deal of sugar.

English *compound* substantives are often rendered by this genitive, as:

*Il maestro di scuola*, the school-master.

*Il mercante di vino*, the wine-merchant.

In the same way *adjectives* expressing *metals* or other *materials* are rendered by *substantives* with *di*, as:

*Un anello d'oro*,\*) a gold ring.

*Una tavola di legno*, a wooden table.

This genitive is also governed by some *adverbs* of *quantity* as: *niénte*, nothing; *qualche cosa*, something etc., as:

*Niente di buono*, nothing good.\*\*)

*Qualche cosa di grande*, something grand.

The nominative and accusative case of this partitive form are always *alike*.

### Perspicuous exhibition.

#### *Singolare.*

Nom. }	(del) vino, some wine.	(dell') inchiostro, some ink.
Acc. }		
G. di vino,	of wine.	d'inchiostro, of ink.
D. a (del) vino,	(to) on wine.	a (dell') inchiostro, (to) on ink.
Abl. da vino,	from wine.	da inchiostro, from ink.

Nom. }	(della) carta, some paper.
Acc. }	
G. di carta,	of paper.
D. a (della) carta,	(to) on paper.
Abl. da carta,	from paper.

\*) In poetry there are also adjectives like *dureo*, golden, *marmóreo*, of marble, *argénteo*, of silver etc.

\*\*) It must be well understood, that the word governed by these *adverbs* of quantity can be no *substantive*. The pupil would be entirely wrong in saying: *poco di birra*, little beer, *poco* being in such a case considered as an *adjective*. But he may say: *un poco di birra*, because here *un poco* is considered as a *substantive*. The usual manner of rendering such expressions does not differ from the English. They say: little money, *poco da-*



## Plurale.

Nom. }	(dei) libri, some books.	(degli) specchi, some looking-
Acc. }		glasses.
G.	di libri, of books.	di specchi, of looking-glasses.
D.	a (dei) libri, (to) on books.	a (degli) specchi, (to) on
		looking-glasses.
Abl.	da libri, from books.	da specchi, from looking-
		glasses.

Nom. }	(delle) scarpe, some shoes.
Acc. }	
G.	di scarpe, of shoes.
D.	a (delle) scarpe, (to) on shoes.
Abl.	da scarpe, from shoes.

## Words.

Una bottiglia, <sup>1)</sup>	a bottle.	un quintale, a hundred-weight.
un bicchière, <sup>2)</sup>	a glass.	una quantità, a great deal.
una tazza,	a cup.	una moltitudine, a multitude,
una scatola, <sup>3)</sup>	a box.	a great many.
una libbra, <sup>4)</sup>	a pound.	la bocca, <sup>9)</sup> the mouth.
un chilogramma,	} a kilo- gram.	il métro, the meter.
un chilo (pl. chili),		il braccio, the arm.
il panno, <sup>5)</sup>		il litro, the liter.
la birra, <sup>6)</sup>		una dozzina, a dozen.
la persona, the person.		lo stivale, the boot.
la lettera, the letter.		il legno, the wood.
l'anello, the ring.		quattro, four.
il contadino, the peasant.		cinque, five.
l'orologio, m. the watch.		sei, six. sette, seven.
il porco, the pig.		otto, eight.
il cucchiaino, <sup>7)</sup>		nove, nine; dieci, ten.
la forchetta, the fork.		bevuto, drunk.
ricevuto, received, got.		venduto, sold.
comprato, <sup>8)</sup>		dàtemi, give me.
qualche cosa,	} di something,	che, than, as.
non-niente,		sùbito, directly.

naro; little beer, poca birra; much gold, molto oro, many books, molti libri etc., where these adverbs of quantity are considered as adjectives. (See Part. II: the Adjective.)

1) From the OHG. butte = tub, coop, the LL. (dimin.) buticula, bottle; Fr. bouteille; Sp. botella, botija. 2) From the Grm. Becher, goblet, cup. 3) From the Grm. Schachtel, box. 4) Lat. libra. — 5) Lat. pannus. 6) From the MHG. (Middle High German) Bier, beer, the Fr. bière. 7) Lat. cochlearium; Fr. cuiller; Prov. cuchier; Sp. cuchara. 8) From the L. comparare, to acquire; OFr. comparer, comprar, to buy; Sp. comprar. 9) From the Lat. bucca; Fr. bouche; Sp. boca; Port., Prov. boca.

## Reading Exercise. 11.

Ecco una bottiglia di vino. Noi abbiamo comprato tre chilogrammi di zucchero. Egli ha venduto due quintali di caffè. La regina aveva un gran numero di cavalli. Io penso a dell' oro e a dell' argento. Tu pensi sempre a balli ed a concerti. Ho ricevuto questi libri da amici. Mia zia avrà una dozzina di calze. Voi avrete un foglio di carta. Egli non\*) avevano niente di buono. Il contadino aveva cinque buoi, dieci cavalli ed una quantità di porci. Egli ha bevuto troppo (*too much*) vino. Voi avrete un orologio d'oro. Il vicino ha comprato dieci chili di cioccolata (*chocolate*).<sup>1)</sup> Ho ricevuto una lettera e una scatola da mia zia. Abbiamo veduto una moltitudine di persone.

## Traduzione. 12.

1. I shall have some pens. Thou wilt have a sheet of paper. She will have some pencils. We shall have a glass of wine. My brother will have nothing good. I shall also have a bottle of wine. I had drunk two glasses of water and a bottle of beer. We had received two kilograms of sugar, six kilograms of coffee and ten liters of wine. You will have a great many looking-glasses and many boxes. The peasant has bought ten oxen and a wooden house.

2. In this box there are seven meters of cloth. These persons have sold a dozen of boots. We had a silver watch and a gold ring. Shall you have a wooden table or a *stone one*?) *How many (quante, f.)* persons have you seen? We have seen three — six — nine persons. He has received a great many letters. We shall have nine meters of cloth. Have you drunk a bottle of wine? We have not drunk a bottle of wine, but a cup of coffee. Give me a sheet of paper. My sister has bought two gold rings and three silver spoons. What have you seen?\*\*\*)

## Díálogo.

Che cosa avete bevuto?

Noi abbiamo bevuto un bicchiere d'acqua.

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\*) Before the verb, when followed by *niente* or *nulla* (nothing), the negative particle *non* is always required.

\*\*) Expressions like this can by no means be literally translated. The sentence must be rendered thus: *Avete una tavola di legno o di pietra*, have you a table of wood or of stone?

\*\*\*) As *che cosa?* is considered an interrogative pronoun, an adjective or participle following cannot agree with *cosa*.

1) Most probably from the Mexican *choco*, cacao, and *lattle*, water; Sp. *chocolate*; Fr. *chocolat*.

Quanti chilogrammi (chili) di zucchero avete comprati?*)	Noi abbiamo comprato tre chili di zucchero.
Dátemi una tazza di latte?	Súbito, Signore.
Sapete ( <i>do you know</i> ) qualche cosa di nuovo ( <i>new</i> )?	No, non so ( <i>know</i> ) niente di nuovo.
Quanto ( <i>how much</i> ) danaro hai?	Io ho cinque lire ( <i>franks</i> ).
Avevano eglino ricevuto la scatola di legno?	Non so.
Dove avete veduto il maestro di musica?	Noi abbiamo veduto il maestro nel giardino.
Aveva egli dei fiori?	Sì, aveva fiori e frutta.
Avete voi delle case?	Abbiamo otto case.
Pensi ( <i>thinkest</i> ) tu a del vino?	No, io penso a della birra.
Quanti metri volete ( <i>will you</i> ) di questo panno?	Dátemi due metri.
A chi avete venduto gli orologi?	A degli stranieri.
Di chi è questa forchetta d'argento?	È di mia sorella.
Datemi una dozzina di camice e un paio di stivali?	Ecco, Signore, delle camice e gli stivali.

## Seventh Lesson.

**On terminations modifying the meaning of substantives. De' nomi alterati.**

The Italian language abounds in *terminations* that serve to augment or diminish the original idea of a word. By the addition of these syllables the same word undergoes so many modifications, that sometimes two and more adjectives are not able to render the meaning expressed by those terminations.

Thus, for instance, *avaro* means: a miser; *avarone* a covetous, scraping fellow, and *avaruccio* an old, clutching sinner. *Un giovane* means a youth; *un giovanotto*, a smart young man.

The diminutive terminations afford a still greater variety of modifications. A word already diminished may, by the addition of other diminutive syllables, express the most singular gradations of the original signification.

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\*) The *participle* agrees with its noun in *gender* and *number*; when *following* it, or when used with *essere*.

Thus *libro* means book, *libretto* <sup>libretto</sup> a little book, also the text or words of an opera; *librettino*, a nice little book; *libriccino*, a dear little book; *libruccio*, a nasty little book. *Librettuccio*, *libricciuolo*, *libretticciuolo* cannot be rendered exactly in English.

Of these terminations the following are most in use:\*)

1) *one* (by which, with a few exceptions, every word becomes masculine) indicates *augmentation* in general, as: *libro*, — *libróne* (large b.); *porta* (door), *portóne* (large gate); *sala* (saloon), *salóne* (large saloon).

2) *otto* (m.), *otta* (f.). These terminations express *strength*, *bigness* and *greatness*. For example: *contadína* (countrywoman), *contadinóttá* (a strong c.).

3) *accio* (m.), *accia* (f.); *astro* (m.), *astra* (f.); *azzo* (m.), *azza* (f.) suggests an idea of something *bad*, *despicable* etc., as: *dottore* (doctor), *dottoraccio* (a bad, ignorant d.); *médico* (physician), *medicastro* (a quack).

4) *ino* (m.), *ina* (f.); *etto* (m.), *etta* (f.); *ello* (m.), *ella* (f.) indicate *diminution*, sometimes with the accessory idea of *fondness*, *loveliness*, *compassion* and *tenderness*, as: *póvero* (poor), *poverino* (my poor boy);\*\*) *mano* (hand), *manína* (little hand); *vecchio* (old man), *vecchietto* (poor old man).

The syllable —*ino* frequently serves to denote a *younger* member of a noble family. Thus *conte* means *count*, and *contessa* *countess*, whereas *contino* and *contessina* mean the *young count* and the *young countess* (viz. the *daughter* or the *daughter-in-law*). It is understood that in this case the *conte* (father) and the *contessa* (mother) must still be living.

5) *uólo*, *úccio*, *úzzo*, (fem.) *uola*, *uccia*, *uzza* express *diminution* and at the same time *baseness* and *disdain*, as: *frate* (monk, friar), *fratúzzo* (a contemptible monk); *casa* (house), *casúccia* (a miserable house).

\*) Yet these syllables cannot be used indifferently. There are, e. g., substantives which are never found with *ella* or *ello* etc., whereas they admit *etta* or *etto* and *vice versa* etc.; and besides, the same syllable has sometimes very different significations. Thus *casella* (from *casa*, house) will hardly ever be met with; the usual form being *casetta*. *Casino* signifies a cottage; *casaccia* with *fare* = *far casaccia* means "to marry beneath one's self." *Giocinotto* means a smart young man, whereas *aquilotto* does not mean a strong eagle, but a young eagle still unfledged. — The pupil can only become familiar with these syllables by frequent reading.

\*\*) Adjectives also may be used with these syllables.

For the sake of euphony a letter or a syllable is often inserted before these terminations, as: *rete*, net, *reticella*, little net; *tésta*, head, *testolina*, little head; *pazzo*, fool, *pazzarello*, little fool.

**NB.** It must be well understood that the use of these syllables is not obligatory in Italian. On the contrary, they are rather seldom used, provided the speaker does not intend to express a certain modification of the original idea. Besides not every word that appears with one of these syllables is really modified by them. In some words, e. g. *canzone*, song, the original signification of the termination has been lost in the course of time; in others, as in *scodella*, dish, the termination is merely accidental; and in *figliastro*, step-son, the syllable *astro* denotes, of course, nothing contemptible.

6) Other terminations of this kind are:

- a) *áglia* (for substantives), as: *plebáglia*, populace.
- b) *icciólo*, *iccióla* (for substantives), as: *terriccióla*, little village; *resticciólo*, a little remainder.
- c) *iccio*, *igno*, *ógno* (for adjectives), as: *giallógno*, yellowish, fallow; *verdiccio*, greenish; *asprigno*, somewhat harsh.
- d) *úto* (augmentative, for adjectives), as: *nasúto*, long-nosed, *corpacciúto*, stout.

#### Words.

<i>Il gigante</i> , the giant.	<i>l'odore</i> , the smell.
<i>L'ombrello</i> , the umbrella.	<i>il naso</i> , the nose.
<i>L'ombrellino</i> , the parasol.	<i>la spalla</i> , <sup>1)</sup> the shoulder.
<i>la chiáve</i> , the key.	<i>la guancia</i> , the cheek.
<i>la cera</i> , the wax.	<i>il collo</i> , the neck.
<i>il dito</i> , the finger (pl. <i>le dita</i> ).	<i>póvero</i> , poor.
<i>il tuóno</i> , the thunder.	<i>infelice</i> , unhappy.
<i>la bárba</i> , the beard.	<i>vezzoso</i> , nice.
<i>gli occhidli</i> , the spectacles.	<i>ignorante</i> , ignorant.
<i>il príncipe</i> , the prince.	<i>ridicolo</i> , ridiculous.
<i>la bárca</i> , the boat.	<i>mólto</i> , much, very.
<i>il pescatóre</i> , the fisherman.	<i>quéllo</i> , -a, that.
<i>Io éra</i> , I was	<i>Era io</i> , was I?
<i>tu éri</i> , thou wast	<i>eri tu</i> , wast thou?
<i>egli éra</i> , he was	<i>era egli</i> , was he?
<i>noi eravamo</i> , we were	<i>eravamo noi</i> , were we?
<i>voi eravate</i> , you were	<i>eravate voi</i> , were you?
<i>eglino érano</i> , they were.	<i>erano eglino</i> , were they?

1) Lat. *spatula*. Dimin. of *spatha* (See p. 13, 7), something flat.  
Fr. *épaule*; OFr. *espalde*; Sp. *espalda*; Prov. *espalla*.

Sauer, Italian Grammar. 5th edit.

## Reading Exercise. 13.

Io aveva un salone con due finestroni. Egli è un medicastro. Dove sono i libri di questo poetastro? Dove abita questo poverino? Egli sta in quella casuccia. Ho comprato un ombrellino per mia madre. Che cosa vuole (*wants*) questo vecchietto? Il gigante aveva una barbetta ridicola. Egli era un povero fratuozzo. I forestieri erano nella barchetta del pescatorello. Questo giovinotto è vostro cugino? Sì, Signore, è mio cugino. Questo maestrucchio (*col\**) suo cappellaccio sulla testa, col suo librone sotto il braccio e coi suoi occhialoni sul nasuccio è molto ridicolo.

## Traduzione. 14.

1. Have you seen the little child of the foreigner? He was a vigorous young man of much spirit. This hardy country-woman has two nice\*\*) little children. This woman has a nice little girl. You will have three thick books. This quack was very ignorant. Give the (*dat.*) little boy these little books. Thou wast very unhappy, my poor boy.

2. Give the (*dat.*) poor old man a little bit (*pezzo* = a piece, bit) of bread! Who is this tall young man? There are many bad physicians and bad poets in this country. This little dog (*cagnolino*) belongs to (*è del*) my little brother and (to my little) sister. Have you seen the large palace of the young prince? Who is that young lady (*signora*, lady)? She is the sister of our young count.

## Diálogo.

Di chi è questo libretto?	Della ( <i>See the Poss. Pron.</i> ) mia sorellina.
Da chi avete comprato questo libracciò?	Dal libráio ( <i>bookseller</i> ) dietro la chiesetta.
Volete entrare ( <i>enter</i> ) nella mia barchetta?	No, grazie ( <i>thank you</i> ), Signorino!
Che cosa volete fare ( <i>do</i> ) di questo cappellone?	Lo darò ( <i>I shall give it</i> ) a questo povero vecchierello.
Avete dato ( <i>given</i> ) un poco di latte al nostro cagnolino?	No, non ancora ( <i>not yet</i> ).
Che cosa hai perduto ( <i>lost</i> ), poverina ( <i>my poor girl</i> )?	Ho perduto il danaro del mio fratellino.
Non è egli un bellissimo ( <i>very fine</i> ) ragazzino?	Hai ragione***) ( <i>you are right</i> ); egli è bellissimo.
Apri ( <i>open</i> ) la tua manina!	No, non vòglio ( <i>I will not</i> )!
Che cosa pensi ( <i>dost thou think</i> ) tu del tuo cuginetto?	Egli è un pazzereéllo ( <i>pazzo, fool</i> ).

\*) In Italian *possessive* adjectives are generally preceded by the definite article. See Lesson 14. \*\*) See note \*\*) p. 42.

\*\*\*) Literally: Thou hast reason (*Thou art rational*).



## Eighth Lesson.

### On proper names.

There are in Italian:

1) Proper names of *persons* and *towns*, as: *Luigi*, Lewis; *Cárolo*, Charles; *Emília*, Emily; *Metastásio*; *Lóndra*, London; *Róma*, Rome.

2) Names of *countries*, *provinces*, *mountains*, *rivers*, *lakes*, as: *l'Európa*, Europe; *l'Austria*, Austria; *l'Itália*, Italy; *il Réno*, the Rhine.

As a rule, the *former* have no article, whereas the latter usually take the *definite* article; being, of course, declined like all other substantives, as: *la Fráncia*, France; *della Fráncia*, of France; *alla Fráncia*, to France; *dalla Fráncia*, from France.

The declension of proper names of *towns* or *persons* is very simple; they merely take *di*, *a*, and *da* in order to form their respective cases. Ex.:

Nom.	}	<i>Enrico</i> , Henry.
Acc.	}	
Gen.		<i>di Enrico</i> , of Henry or Henry's.
Dat.		<i>ad Enrico</i> , to Henry.
Abl.		<i>da Enrico</i> , from, by Henry.

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Nom.	}	<i>Giúlia</i> , Julia.
Acc.	}	
Gen.		<i>di Giúlia</i> , of Julia or Julia's.
Dat.		<i>a Giúlia</i> , to Julia.
Abl.		<i>da Giúlia</i> , from, by Julia.

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Nom.	}	<i>Firénze</i> , Florence.
Acc.	}	
Gen.		<i>di Firénze</i> , of Florence.
Dat.		<i>a Firénze</i> , at, to Florence.
Abl.		<i>da Firénze</i> , from Florence.

*Note.* 1) In Italian we may not say, as we do in English: *William's* hat, *Henry's* book, *Julia's* mother. Expressions like these must be rendered thus: *Il cappello di Gugliélmo* (the hat of William); *il libro di Enrico* (the book of Henry); *la madre di Giúlia* (the mother of Julia); the nominative or accusative always *preceding* the genitive case.

2) *To* and *in* before Proper names of *countries* are rendered by *in*, as: *In Itália*, to Italy, *in* Italy. *Vado in Ger-*

*mánia*, I go to Germany; *Sono in Inghiltèrra*, I am in England.

3) *To* and *at* before names of towns must be translated with *a* or *ad* (before vowels), as:

He goes *to* Paris, *egli va a Parigi*.

He lives *at* Aix-la-chapelle, *egli dimóra ad Aquisgrána*.

(Further explanations will be given in the 2<sup>nd</sup> Part.)

### Words.

<i>Il guánto</i> , <sup>1)</sup> the glove.	<i>la Sassónia</i> , Saxony.
<i>la favola</i> , the fable.	<i>la Spáña</i> , Spain.
<i>il tabárro</i> , <sup>2)</sup> the cloak.	<i>la Svizzera</i> , Switzerland.
<i>il córso</i> , the course (also the principal street of a town).	<i>la Lombardía</i> , Lombardy.
<i>il signóre</i> , Mr., Sir.	<i>le Alpi</i> , the Alps.
<i>la signóra</i> , Mrs., Madam.	<i>Cárolo</i> , Charles.
<i>la signorina</i> , Miss.	<i>Gugliélmo</i> , William.
<i>Berlino</i> , Berlin.	<i>Federigo</i> , Frederick.
<i>Viénna</i> , Vienna.	<i>Emília</i> , Emily.
<i>Lóndra</i> , London.	<i>Maria</i> , Mary.
<i>Parigi</i> , Paris.	<i>Giórgio</i> , George.
<i>Mónaco</i> , Munich, Monaco.	<i>Giúlio</i> , Julius.
<i>Venèzia</i> , Venice.	<i>Sofía</i> , Sophia.
<i>Miláno</i> , Milan.	<i>Giácomo</i> , James.
<i>Génova</i> , Genoa.	<i>dáte</i> , give (2. pl.).
<i>Róma</i> , Rome.	<i>létto</i> , read (past part.).
<i>Nápoli</i> , Naples.	<i>lúngo</i> , long.
<i>la capitále</i> , the capital.	<i>arriváto</i> , arrived.
<i>l'Itália</i> , Italy.	<i>partíto</i> , set out.
<i>la Germánia</i> , Germany.	<i>mórto</i> , dead.
<i>l'Inghiltèrra</i> , England.	<i>sémpre</i> , always.
	<i>iéri</i> , yesterday.

### Reading Exercise. 15.

Ecco le favole di Esopo. Ho veduto il castello del re di \*) Sassónia. Date la scátola a Sofia. Date la penna ad Enrico. Dove è il \*) signor Ambrosi? Dove sono i figli della signora Brown? Ecco la casa della signora Camozzi. Ieri

\*) The titles *signore*, *signora* and *signorina* are preceded by the definite article (except when used to address a person); Thus: *il signor Tardini*, Mr. Tardini; *la signora Uberti*, Mrs. Uberti. With names of princes one uses simply *di* before the names of the countries they belong to.

1) From LL. *wantus* (probably of German origin: Ge-wand); Sp. and Port. *guante*; Fr. *gant*; OFr. *wanz*; Prov. *guan*. 2) Unknown origin. *Tabard* (*tabar*) is in OFr. a little cloak, thence *tabarin*, a clown dressed in such a cloak. The Sp. and Port. has *tabardo*, a large coat. In English we have *tabard*, coat of arms.

eravamo a Firenze. Eravate voi a Vienna? Mio cugino è in America. Il corso del Reno è lungo. Ecco una carta (*map*) della Germania. Io era da Giacomo e da Pietro (*at P.'s*). Tuo fratello è arrivato da Venezia. Luigi Filippo, re di Francia, è morto in Inghilterra. Ecco i cavalli di Carlo. Dove erano gli specchi di Luigia? Avete letto le opere (*works*) di Goethe?

#### Traduzione. 16.

1. My father is at Paris. My uncle is at Vienna. Paris is the capital of (*della*) France, and Vienna is the capital of Austria. Thy mother is in America. Where was my sister Emily? Where are Sophia's gloves? Where are Frederick's books? France was always the friend (*f.*) of Switzerland. I have seen the Alps of Switzerland and the Pyrenean Mountains (*i Pirenei*) between France and Spain.

2. I come from Florence. Yesterday I was at William's and (*at*) Sophia's. I have got this book from Lewis. This poet has died (*transl.*: is dead) at Milan. The king of Spain and the queen of England are at Paris. The course of the Po is long. I know (*conosco*) (the) Italy, France and Germany; I also know Rome, Paris and London.

#### Diálogo.

Dove eri tu?	Io era a Parigi.
Donde vieni tu?	Io vengo da Nápoli.
( <i>Where dost thou come from?</i> )	
Dove sono i guanti di Teresa?	Sono sulla tavola.
Che ( <i>which</i> ) paese è questo?	La Germania.
Che città è questa?	La città di Londra.
Quale è la capitale della Sassonia?	Dresda.
Quale è la capitale dell'Austria?	Vienna.
Chi è qui ( <i>who is there</i> )?	I figli del signor Camozzi.
A chi date voi questi libri?	Li ( <i>them</i> ) diamo ( <i>we give</i> ) al signor Giorgio.
Quante città avete vedute in Italia?	Abbiamo veduto Milano, Genova, Firenze, Roma e Venezia.
Avete letto le poesie ( <i>poems</i> ) di Leopardi?	No, Signore, ma abbiamo ( <i>we have</i> ) letto le tragedie di Niccolini.
Dove foste ( <i>were you</i> ) ieri?	Fummo ( <i>we were</i> ) dalla Signora Sciavossi e da Teresa.

## Ninth Lesson.

### The auxiliary verb (verbo ausiliäre)

**Avére, to have.**

#### Indicativo (Indicative Mood).

*Presénte* (Present).

<i>Io ho</i> , I have	<i>noi abbiamo</i> , we have
<i>tu hai</i> , thou hast	<i>voi avete</i> , you have
<i>egli ha</i> , he has	<i>eglino hanno</i> }
<i>ella ha</i> , she has	<i>elleno hanno</i> } they have.

*Imperfétto* (1st Imperfect).

<i>Io avéva</i> , I had	<i>noi avevámó</i> , we had
<i>tu avévi</i> , thou hadst	<i>voi aveváté</i> , you had
<i>esso avéva</i> , he had	<i>essi avévano</i> , they had.

*Passato remóto* (2nd Imperfect).

<i>Io ébbi</i> , I had	<i>noi avémmo</i> , we had
<i>tu avésti</i> , thou hadst	<i>voi avéste</i> , you had
<i>egli ebbe</i> , he had	<i>eglino ébbero</i> , they had.

*Futúro* (1st Future).<sup>1)</sup>

<i>Io avrò</i> , I shall have	<i>noi avrémo</i> , we shall have
<i>tu avrái</i> , thou wilt have	<i>voi avréte</i> , you will have
<i>egli avrà</i> , he will have	<i>eglino avránno</i> , they will have.

#### Condizionále (Conditional Mood).<sup>1)</sup>

*Presente.*

<i>Io avréi</i> , I should have	<i>noi avrémmo</i> , we should have
<i>tu avrésti</i> , thou wouldst have	<i>voi avréste</i> , you would have
<i>egli avrébbe</i> , he would have	<i>eglino avrébbero</i> , they would have.

#### Compound Tenses.

**Avúto, had.**

*Passato próssimo* (Perfect).

<i>Io ho avuto</i> , I have had	<i>noi abbiamo avuto</i> , we have had
<i>tu hai avuto</i> , thou hast had	<i>voi avete avuto</i> , you have had
<i>egli ha avuto</i> , he has had	<i>eglino hanno avuto</i> , they have had.

*Trapassato prossimo* (1st Pluperfect).

<i>Io aveva avuto</i> , I had	} <i>had</i>	<i>noi avevamo avuto</i> , we had
<i>tu avevi avuto</i> , thou hadst		<i>voi avevate avuto</i> , you had
<i>egli aveva avuto</i> , he had		<i>eglino avevano avuto</i> , they had

1) On the etymological formation of these tenses, see the regul. verb Less. 20.

*Trapassato remoto* (2nd Pluperfect).

<i>Io ebbi avuto</i> , I had	} had	<i>noi avemmo avuto</i> , we had	} had.
<i>tu avesti avuto</i> , thou hadst		<i>voi aveste avuto</i> , you had	
<i>egli ebbe avuto</i> , he had		<i>eglino ebbero avuto</i> , they had	

*Futuro Passato* (2nd Future).

*Io avrò avuto*, I shall have had  
*tu avrai avuto*, thou wilt have had  
*egli avrà avuto*, he will have had  
*noi avremo avuto*, we shall have had  
*voi avrete avuto*, you will have had  
*eglino avranno avuto*, they will have had.

*Condizionale.**Passato.*

*Io avrei avuto*, I should have had  
*tu avresti avuto*, thou wouldst have had  
*egli avrebbe avuto*, he would have had  
*noi avremmo avuto*, we should have had  
*voi avreste avuto*, you would have had  
*eglino avrebbero avuto*, they would have had.

*Imperativo* (Imperative Mood).

<i>Abbi</i> , have (thou)	<i>abbiamo</i> , let us have
<i>non avère</i> , have not (thou)	<i>abbiate</i> , have (you)
<i>abbia</i> , have (polite form).	<i>abbiano</i> , have (polite form).

*Congiuntivo* (Subjunctive Mood).*Presente.*

<i>Che io (ch'io)</i>	} <i>abbia</i>	} that I (may)	} have	<i>che noi abbiamo</i> , that we	} have.
<i>che tu (abbi)</i>				<i>che voi abbiate</i> , that you	
<i>che egli (ch'e-gli)</i>				<i>ch'eglino abbiano</i> , that they	

*Imperfetto.*

<i>Ch'io avèssi</i> , that I had	<i>che noi avèssimo</i> , that we had
<i>che tu avessi</i> , that thou hadst	<i>che voi avèste</i> , that you had
<i>ch'egli avesse</i> , that he had	<i>ch'eglino avèssero</i> , that they had.

*Compound Tenses.**Passato.*

*Ch'io abbia avuto*, that I (may) have had  
*che tu abbia avuto*, that thou have had  
*ch'egli abbia avuto*, that he have had  
*che noi abbiamo avuto*, that we have had  
*che voi abbiate avuto*, that you have had  
*ch'essi abbiano avuto*, that they have had.

*Trapassato.*

*Ch'io avessi avuto*, that I had had  
*che tu avessi avuto*, that thou hadst had  
*ch'egli avesse avuto*, that he had had  
*che noi avessimo avuto*, that we had had  
*che voi aveste avuto*, that you had had  
*ch'essi avessero avuto*, that they had had.

*Infinito (Infinitive Mood).**Presente.**Passato.**Avére*, to have.*avere avuto*, to have had.*Gerundio.**Presente.**Passato.**Avéndo*, having.*avendo avuto*, having had.*Participi (Participles).**Presente.**Passato.**(Avente)*, having.\*)

S. *avuto* (m.), *avuta* (f.) } had.  
 P. *avuti* (m.), *avute* (f.) }

## R e m a r k s.

1) As we hinted in one of the former lessons, the Italian verb does not always require the personal pronouns *io*, *tu*, *egli* etc., the persons being sufficiently marked by the *terminations* of the verb. For example: *Avete*, have you? *Avrete*, will you have? *Aveste*, had you? etc.

2) *Avere* also means *to receive*, *to get*, as: *Avrò del danaro*, I shall get some money.

3) The negative, interrogative and negative-interrogative forms differ but slightly from the English, in so far as *the negative particle non is always placed immediately before the verb*. The learner may compare:

a) With the pronoun.

b) Without the pronoun.

*Io aveva*, I had.*Aveva*, I had.*Aveva io?* had I?*Aveva?* had I?*Io non aveva*, I had not.*Non aveva*, I had not.*Non aveva io?* had I not?*Non aveva?* had I not?

4) The *polite form of addressing* a person in Italian is *Ella*\*\*) (she). This mode of address is quite peculiar to the

\*) little used.

\*\*) Commonly written with a capital letter. Instead of *Ella* the Accus. *Lei* may be used as *Nom.*, if a stress is laid on the pronoun. This form is very frequently met with in Tuscany and at Rome, whilst at Naples *Voi* is preferred, and in the North of Italy *Ella*.



Italian language. Formerly the term *Vossignoria* was used (not unlike the English "*your Lordship*" or the Spanish «*Vuestra merced* = *Usted*»), which being *feminine* requires the *third person sing. fem.*, as: *Vossignoria ha*, your Lordship *has*. At present this word «*Vossignoria*» is obsolete; the construction, however, remains, and is always employed when a person is politely spoken to, as: Have you? *ha Ella?* (has *she* i. e. *Vossignoria*); will you have? *avrà Ella?* (will *she* have); are you? *è Ella?* (is *she*); *Comanda?* (*Ella* left out) What do you want? (literally: *does she command?*)

In mercantile style and in familiar conversation the *second person plural* is used, as in English and French, as: *Avete voi?* have you (avez-vous)? *Volète?* will you (voulez-vous)?

The *second person singular* (thou) is more frequently employed than in English. It is used by relations and intimate friends, and whenever employed, marks a high degree of intimacy. For ex.: *Hai?* (hast thou) have you? *Vuoi?* will you? *Avevi tu?* had you?

## Tenth Lesson.

### Words.

<i>La borsa</i> , <sup>1)</sup> the purse (also exchange).	<i>oggi</i> , to-day.
<i>il borsellino</i> , the purse.	<i>domani</i> , <sup>5)</sup> to-morrow. <i>demain</i> .
<i>la carròzza</i> , <sup>2)</sup> the carriage.	<i>la novità</i> , the news.
<i>il calamàio</i> , <sup>3)</sup> the inkstand.	<i>buono</i> , good.
<i>il libro da scrivere</i> } the copy-	<i>la sostanza</i> , the fortune.
<i>il quadérno</i> } book.	<i>la fortuna</i> , (the) fortune, happiness, good luck.
<i>l'affaire</i> } the business.	<i>l'affanno</i> , (the) sorrow.
<i>la faccenda</i> }	<i>i genitóri</i> , the parents.
<i>la visita</i> , the visit.	<i>il sarto</i> , the tailor.
<i>la paura</i> , <sup>4)</sup> the fear.	<i>la lámpada</i> , <sup>6)</sup> the lamp.
<i>la versione</i> , the translation.	<i>il cortigiano</i> , the courtier.
<i>il dovere</i> , the duty.	<i>felice</i> , happy.
<i>il piacere</i> , the pleasure.	<i>gentile</i> , gentle.
<i>diligente</i> , diligent.	<i>abile</i> , clever.
<i>lodévole</i> , praiseworthy.	<i>amabile</i> , amiable.
<i>utile</i> , useful.	<i>gióvine</i> , young.

1) LL. *byrsa*, *bursa* (Gr. *βύρσα*, skin, leather); Fr. *bourse*; Prov. *borsa*; Sp., Port. *bolsa*. 2) From *carro*, cart; Lat. *carrus*; Sp. *carruaje*; Fr. *char* (the Fr. *carrosse* is derived from the It. *carrozza*). 3) LL. *calamarius*, the case which held the *calamus*. 4) Lat. *pavor*. 5) From the Lat. *de* and *mane* (morrow); Prov. *deman*; Fr. *demain*; Sp. *mañana*. 6) Lat. *lampas*, — *adís*.

<i>avér</i> *) la <i>gentilezza</i> , to have	<i>mangiáto</i> , <sup>1)</sup> eaten	} past part.
the kindness.	<i>scritto</i> , written	
<i>avér fame</i> , to be hungry.	<i>trovato</i> , found	
<i>avér sete</i> , to be thirsty.	<i>perduto</i> , lost	

## Reading Exercise. 17.

Io ho un amico. Tu avevi una casa. Ebbe due visite. Avrà Ella domani un nuovo libro? Un abile maestro avrà molti scolari. Gli scolari avranno buoni\*\*) maestri. Ha Ella veduto quell' (*that*) amabile fanciullo? Gli\*\*\*) amabili ragazzini avevano tre sorelline gentili. Questo infelice aveva perduto molto danaro. Chi è il padre del ragazzo? Il signore che (*whom*) Ella ha veduto ieri da mio cugino. Questi signori ebbero una grande sostanza. Avevamo la fortuna di (*to*) avere dei vicini molto gentili. Avrei mangiato la minestra se (*if*) avessi avuto fame. Noi avremmo bevuto la birra se avessimo avuto sete. Che cosa hai dato al sarto? Del danaro per gli abiti di mio fratello. Abbia la gentilezza di dirmi (*to tell me*) dove abita il signor Verdi? Abbiate pazienza! Non aver\*) paura!

## Traduzione. 18.

1. Had you (any) friends? Yes, we had many friends. Shall you (*Ella*) have some money? They would have horses and carriages. This evening I shall have the visit of my cousin. I have written four letters. You have good parents. These children will have ink and pens. He would have an inkstand. They would have some paper, pencils, and pens. What have you had? Had you (*Ella*) (any) enemies? The children are hungry and thirsty. This poor man has lost his (*la sua*) fortune. You would have had useful books. Yesterday we have eaten bread and fruit.

2. This diligent pupil had written many translations. Thou wilt have thy money to-morrow. He had had unfortunate friends. The pupil's writing-book had ten sheets. We had (*pass. rem.*) the good luck to (*di*) have good teachers. The tailor has brought the clothes for Charles and William. You had the visit of the count yesterday. We shall have seen the garden of the prince. This praiseworthy pupil has

\*) The final *-e*, of the *Infinitive* is very often dropped before words beginning with a consonant, except *s impura*.

\*\*) Adjectives must in gender and in number be in accordance with the substantives they belong to. See note \*\*) p. 28.

\*\*\*) Before *masculine* adjectives beginning with *vowels* the article is *lo* instead of *il*, as: *L'amabile ragazzo*, pl. *gli amabili ragazzi*.

1) *Mangiare*, to eat, from the Lat. *manducare*, used instead of *comedere*; Fr. *manger*; Prov. *manjar*.

had a great fortune. He says (*dice*) that you have lost the spectacles. We have had a translation. You had (*pass. rem.*) amiable sisters. Let us have patience! He had written a book on the duties of men. Have (thou) not [= no] fear!

### Díálogo.

- |                                                                       |                                        |
|-----------------------------------------------------------------------|----------------------------------------|
| Chi ha avuto danaro?                                                  | Il mercante ha avuto molto danaro.     |
| Avete fame, fanciulli?                                                | No, non abbiamo fame, ma abbiamo sete. |
| Chi aveva scritto la lettera?                                         | Carlo aveva scritto la lettera.        |
| Che cosa avrà la signora Matilde?                                     | Avrà un bell' orologio.                |
| Abbia la gentilezza di dirmi dove è il teátro?                        | Ecco il teatro.                        |
| Che cosa avevate mangiato dal vicino?                                 | Avevamo mangiato delle pere.           |
| Avete molti affari?                                                   | I mercanti hanno molti affari.         |
| Avrebbe Lei forse ( <i>perhaps</i> ) il mio libro, Signora!           | Sì, ho il Suo*) ( <i>your</i> ) libro. |
| Che cosa avresti fatto ( <i>done</i> ) se tu avessi avuto del denaro? | Avrei comperato carrozza e cavalli.    |
| Non aver paura!                                                       | No, Signora, non ho paura.             |

## Eleventh Lesson.

### The auxiliary verb

#### Éssere, to be.

#### Indicativo.

##### Presente.

*Io sòno*, I am  
*tu sèi*, thou art  
*egli è*, he is  
*ella è*, she is  
*(Ella è*, you are)

*noi siámo*, we are  
*voi siéte*, you are  
*eglino sòno*, they are  
*elleno sòno*, they are.

\*) Literally: I have *his* book. The possessive adjective *Suo*, *Sua*, answering to the polite mode *Ella*, is here written with a capital letter. This practice, however, is not universal in Italian.

### *Imperfetto.*

*Io ero, I was  
tu eri, thou wast  
egli era, he was  
ella era, she was  
(Ella eri, you were)*

*noi eravamo, we were  
voi eravate, you were  
eglino erano, they were  
elleno erano, they were.*

### *Passato remoto.*

*Io fui, I was  
tu fosti, thou wast  
egli fu, he was  
(Ella fu, you were)*

*noi fummo, we were  
voi foste, you were  
eglino furono, they were.*

### *Futuro.*

*Io sarò, I shall be  
tu sarai, thou wilt be  
egli sarà, he will be  
(Ella sarà, you will be)*

*noi saremo, we shall be  
voi sarete, you will be  
eglino saranno, they will be.*

### *Condizionale.*

#### *Presente.*

*Io sarei, I should be  
tu saresti, thou wouldst be  
egli sarebbe, he would be  
(Ella sarebbe, you would be)*

*noi saremmo, we should be  
voi sareste, you would be  
eglino sarebbero, they would be.*

### *Compound Tenses.*

#### *Stato, a, been.*

##### *Passato prossimo.*

<i>Io sono stato, a, I have been</i>	<i>noi siamo stati, e, we have been</i>
<i>tu sei stato, a, thou hast been</i>	<i>voi siete stati, e, you have been</i>
<i>egli è stato, he has been</i>	<i>eglino sono stati, they have been</i>
<i>ella è stata, she has been</i>	<i>elleno sono state, they have been.</i>

##### *Trapassato prossimo.*

<i>Io era stato, a, I had been</i>	<i>noi eravamo stati, e, we had been</i>
<i>tu eri stato, a, thou hadst been</i>	<i>voi eravate stati, e, you had been</i>
<i>egli era stato, he had been</i>	<i>eglino erano stati, they had been.</i>

##### *Trapassato remoto.*

<i>Io fui stato, a, I had been</i>	<i>noi fummo stati, e, we had been</i>
<i>tu fosti stato, a, thou hadst been</i>	<i>voi foste stati, e, you had been</i>
<i>egli fu stato, he had been</i>	<i>eglino furono stati, they had been.</i>

##### *Futuro passato.*

*Io sarò stato, a, I shall have been  
tu sarai stato, a, thou wilt have been  
egli sarà stato, he will have been*

*noi saremo stati, e, we shall have been*  
*voi sarete stati, e, you will have been*  
*eglino saranno stati, they will have been.*

### Condizionale.

#### Passato.

*Io sarei stato, a, I should have been*  
*tu saresti stato, a, thou wouldst have been*  
*egli sarebbe stato, he would have been*  
*noi saremmo stati, e, we should have been*  
*voi sareste stati, e, you would have been*  
*eglino sarebbero stati, they would have been.*

### Imperativo.

-- *older*

<i>Sii (sia), be (thou)</i>	<i>Siamo, let us be</i>
<i>non essere, be not (thou)</i>	<i>siate, be (you)</i>
<i>sia, be (polite form).</i>	<i>siano, be (polite form).</i>

### Congiuntivo.

#### Presente.

<i>Ch'io sia, that I be</i>	<i>che noi siamo, that we be</i>
<i>che tu sia (sii), that thou be</i>	<i>che voi siate, that you be</i>
<i>ch'egli sia, that he be</i>	<i>ch'eglino siano (sieno), that they</i>
	[be.

#### Imperfetto.

<i>Ch'io fossi, that I were</i>	<i>che noi fossimo, that we were</i>
<i>che tu fossi, that thou were</i>	<i>che voi foste, that you were</i>
<i>ch'egli fosse, that he were</i>	<i>ch'eglino fossero, that they were.</i>

### Compound Tenses.

#### Passato.

*Ch'io sia stato, a, that I have been*  
*che tu sia stato, a, that thou have been*  
*ch'egli sia stato, that he have been*  
*che noi siamo stati, e, that we have been*  
*che voi siate stati, e, that you have been*  
*ch'eglino siano stati, that they have been.*

#### Trapassato.

*Ch'io fossi stato, a, that I had been*  
*che tu fossi stato, a, that thou hadst been*  
*ch'egli fosse stato, that he had been*  
*che noi fossimo stati, e, that we had been*  
*che voi foste stati, e, that you had been*  
*ch'eglino fossero stati, that they had been.*

## Infinito.

*Presente.*  
*Essere*, to be.

*Passato.*  
*Essere stato*, to have been.

## Participi.

*Gerundio.*  
*Essendo*, being.

*Passato.*  
*Stato*, a }  
*stati*, e } been.

## Notes.

The compound tenses of this verb are formed with the auxiliary verb *essere*, as: *Io sono stato*, I have been (liter. I am been); *Io sarò stato*, I shall have been (I shall be been).

After *se* (if) the *Imperfetto del Congiuntivo* or the *Trapassato del Congiuntivo* must always be employed. It would be quite wrong to say: *Se io avrei* (If I had), instead of *se io avessi*; *se io sarei stato* (if I had been), inst. of *se io fossi stato* etc.

NB. It is a peculiarity of the Italian language, that the condition as well as the consequence may also be expressed by the *Imperfetto dell' Indicativo*; but in this case the simple tenses are used in lieu of the compound ones. Thus: *Se io aveva amici, io era contento*, does not mean: If I had friends, I should be satisfied, but: *If I had had friends, I should have been satisfied*.

When in English, after *if*, the Indicative mood is used, the same mood stands in Italian after *se*. After this latter even the Future tense can be used in Italian, if the action is a future one, just as after *when* (as soon as) in English. *Se egli non ha libri, non è contento*. If he has no books, he is not contented. *Se avrò denaro, comprerò una casa*. When (as soon as) I shall have money, I shall buy a house.

In order to become familiar with these verbs, the learner is requested to conjugate them in the interrogative (*ho io? sono io?*), negative (*io non ho; io non sono*), and the interrogative-negative form (*non ho io? non sono io?*), the former (*avere*) with a substantive, the latter (*essere*) with an adjective.

## Twelfth Lesson.

## Words.

<i>L'imperatore</i> , the emperor.	<i>la forma</i> , the form.
<i>il generale</i> , the general.	<i>il zolfanéllo</i> , <sup>1)</sup> the match.
<i>il luogotenente</i> }	<i>il sigaro</i> , the cigar.
<i>il tenente</i> } the lieutenant.	<i>onesto</i> , honest.

1) From the It. *zolfo*, sulphur.

<i>contento</i> , satisfied.	<i>il campanile</i> , the steeple.
<i>ricco</i> (pl. — <i>chi</i> ), rich.	<i>stimato</i> , esteemed.
<i>lo strépito</i> , the noise.	<i>ammalato</i> , sick.
<i>il duomo</i> , the dome (cathedral church).	<i>tranquillo</i> , quiet.
<i>la cupola</i> , the cupola.	<i>largo</i> , broad.
<i>la scala</i> , <sup>1)</sup> the stairs.	<i>corto</i> , short.
<i>il soldato</i> , <sup>2)</sup> the soldier.	<i>alto</i> , high.
<i>la battaglia</i> , <sup>3)</sup> the battle.	<i>valoroso</i> } courageous, brave.
<i>la colonna</i> , the column.	<i>coraggioso</i> }
<i>il lupo</i> , the wolf.	<i>crudèle</i> , cruel.
<i>il leone</i> , the lion.	<i>bello</i> , fine.
<i>la iena</i> , the hyena.	<i>perchè</i> , why, because.
<i>l'albergo</i> (pl. — <i>ghi</i> ), the hotel.	<i>la scelta</i> , <sup>4)</sup> the choice.
<i>l'osteria</i> , the tavern.	<i>magnânimo</i> , magnanimous.
<i>il tempo</i> , the time, weather.	<i>pauroso</i> , afraid.
<i>la caccia</i> , the chase.	<i>cauto</i> , cautious.
<i>il cacciatore</i> , the huntsman.	<i>quanto tempo</i> , how long.
<i>il tiranno</i> , the tyrant.	<i>molto tempo</i> , a long time.
<i>l'esercito</i> , the army.	<i>ma</i> , but. <i>solo</i> , alone.
<i>la primavera</i> , the spring.	<i>o</i> (before vowels <i>od</i> ), or.
	<i>così</i> — come, so — as.

### Reading Exercise. 19.

L'imperatore è magnanimo. Il luogotenente è stato coraggioso. La cupola di questa chiesa sarà molto bella. Le colonne saranno alte. Sono io stato pauroso? No, non sei stato pauroso, ma cauto. Se è ricco, avrà amici. S'egli fosse ricco, egli avrebbe molti amici. Se il nostro generale non fosse stato abile e coraggioso, il nemico non avrebbe perduto la battaglia. Il lupo, la iena ed il leone sono animali crudeli. Il soldato non sarebbe morto. Perchè non siete stati a scuola ieri? Perchè eravamo ammalati. Le signore sono state nel duomo. I signori sono stati sul campanile. In questa città vi sono pochi alberghi, ma molte osterie e molti caffè. Domani saremo a caccia coi cacciatori del conte. Il tempo è troppo corto. Quanto tempo fu il principe a Parigi? Egli non è stato molto tempo a Parigi. Sia tranquillo; Suo padre non sarà ammalato per molto tempo. Neróne (*Nero*) era un imperatore crudele. Napoleóne fu il più grande (*the greatest*) generale dei tempi moderni.

1) Lat. *scala* from *scandere*. 2) From the verb *soldare*, to pay. The verbal subst. are: It. *soldo*; Sp. *sueldo*; Prov. *sout*; the Partic. used as subst. are: It. *soldato*; Sp. *soldado*; Fr. *soldat*; Engl. *soldier*. 3) From the LL. *batualia* fr. *batuere*, a corruption of *battere*; Fr. *bataille*; Sp. *battala*; Engl. *battle*. 4) From the It. verb *scegliere* (*scerre*), to choose. This verb is derived from L. *eligere*, whilst the Fr. *choisir* is derived from the Goth. *kiesjan*, to choose or *kausejan*, to examine.



## Traduzione. 20.

1. We were at Rome, Milan, Venice and Ravenna. Shall you have been cautious? The emperors of Rome were cruel tyrants. Will this cruel tyrant be quiet (constr. Will be quiet this . . .)? The strangers will be in the hotel. If he is ill, he will be at home. If he were ill, he would be at home. Children, be quiet at school! The soldiers of the army have been brave. Were you not at Constantinople (*Costantinópolis*)? Would you (*Ella*) not have money? Should we not be rich? Where have you (*Ella*) been? Have you (*Ella*) not been in the emperor's garden? The staircase was high and broad. The stairs were not so high. How long have they (*m.*) been in England? Who is this gentleman? Who are these gentlemen? These gentlemen are the cousins of these young ladies.

2. The dome at (*di*) Milan is not so high as the steeple of St. (*Santo*) Stephen (*Stéfano*) at Vienna. Shouldst thou have been satisfied? Would the children be cautious? If he were honest, he would be esteemed. (The) honest men are always esteemed. Be prudent (*cautious*) in the choice of your friends! Here are the cigars, where are the matches? Not having [any] friends, I am always alone. Where are you (*Ella*)? Where were you (*Ella*)? Have you not been [a] soldier? He has been [a] lieutenant. If you (*Ella*) had friends, you would be satisfied. My brother says (*dice*), that you (*Ella*) have been sick. Were you in Italy or in France this spring? The general has been long in Spain (*Ispagna*). Have you (*Ella*) been at the general's? Having been diligent, he has received a fine watch from his father.

## Diálogo.

Dov' è stato Suo (*your*) padre? È stato due mesi (*months*) a Parigi.

Dove fu la madre di questo ragazzo? Fu a Firenze.

Erano a casa le sorelle di vostra cugina? No, erano in chiesa.

Chi fu il primo (*first*) re dei Romani? Romolo.

E l'ultimo (*last*) imperatore? Romolo Augustolo.

Quanto tempo eravate a Venezia? Due mesi e quindici (15) giorni (= *a fortnight*).

Sono stati contenti i vostri maestri? Sì, sono stati contenti di (*with*) noi.

Sarete domani a Francoforte? No, saremo a Magenza (*Magenz*).

E dove sarete posdomani (*the day after to-morrow*)? Saremo a Colonia o ad Aquisgrana.

Come (*how*) sono i contórni I contorni di Vienna sono bel-  
 (*outskirts*) di Vienna? lissimi.  
 Avresti fatto il tuo tema se Certo (*certainly*), io lo (*it*) avrei  
 fossi stato a casa? fatto.  
 Sarebbe felice la ragazza? Sì, se avesse ancora (*still*) sua  
 madre.  
 Quando sarà (Ella) a Napoli? Sábato (*Saturday*).

## Thirteenth Lesson.

### Determinative Adjectives. Aggettivi determinativi.

These words are considered as *pronouns* when employed *without* a substantive. When followed by a substantive, they have the value of adjectives, and are declined with *di*, *a* and *da*. Some of them take the article (as: *lo stesso*, *la stessa*, the same) and are, therefore, declined like substantives. They are divided into:

#### 1. Demonstrative adjectives. Aggettivi dimostrativi.

*Questo*,<sup>1)</sup> fem. *questa*, this.

pl. *questi*, fem. *queste*, these.

*Quello*,<sup>2)</sup> fem. *quella*, that.

pl. *quelli*, fem. *quelle*, those.

*Lo stesso*,<sup>3)</sup> fem. *la stessa*, } the same.  
 pl. *gli stessi*, fem. *le stesse*, }

*Il medésimo*,<sup>4)</sup> fem. *la medésima*, } the same.  
 pl. *i medesimi*, fem. *le medesime*, }

*L'altro*, fem. *l'altra*, } the other.  
 pl. *gli altri*, fem. *le altre*, }

*Cotéstó* (*codéstó*), fem. *cotéstá* (*codéstá*), this.

pl. *cotesti* (*codesti*), fem. *coteste* (*codeste*), these.

#### R e m a r k s.

1) Before words beginning with a vowel, *questo* and *quello* in the singular sometimes drop their final vowel, as: *quest'anima*, *quell'uomo*.

1) From the Lat. *ecce, iste*; OFr. *icest, cest*; Fr. *ce*; Prov. *aqwest, aicest*; Sp. *agueste* (= *este*). 2) Lat. *ecce, ille*; OFr. *icel*; Prov. *aicel*; Sp. *aqueil*. 3) From Lat. *iste, ipse*. 4) Lat. (*se*) *met ipsissimus*; Prov. *smetessme, medesme*; OFr. *meisme*; Sp. *misimo* (*meismo*); Port. *mesmo*; Fr. *même*.

2) Before words beginning with a vowel or *s impura*, the plur. masc. *quelli* is, for the sake of euphony, usually changed into *quegli*, as: *quegli abiti*, those clothes; *quegli onori*, those honours.

3) Before masculine nouns beginning with a consonant (except *s impura*), the Italians commonly say *quel* instead of *quello*, and *quei* (*que'*) instead of *quelli*, as:

*Quel cane*, that dog; *quei* (*que'*) *libri*, those books, instead of *quello cane*, *quelli libri*.

4) *Cotesto* denotes a person or a thing near the person addressed, and frequently corresponds to the English *your*, as: *cotesto cappello*, your hat; *cotesti libri*, your books.

## 2. Interrogative adjectives. Aggettivi interrogativi.

*Quale*, | m. and f. which? what?  
pl. *quali*, |

*Note.* In *quale* often the final *e* is dropped, except before *s impura*.

*Qual bicchiere*, which glass?

*Quale scolaro*, which pupil?

*Qual amore*, which love?

*Quali* is sometimes contracted into *quai*, as: *quai libri*, which books?

The interrogative *what*, followed by a substantive (as: *what master?*), and the exclamation *what a!* are very often rendered by *che*<sup>1)</sup>, for *both* genders and numbers, as: *Che maestro avete?* what master have you? *Che ragazzo!* what a boy! *Che ragazze!* what girls!

### Words.

*La donna*, the woman.

*il campo*, the field.

*il colore*, the colour.

*la mela*, the apple.

*la vacca*, the cow.

*l'ora*, the hour.

*la fontana*, the spring.

*la piazza*, the place (square).

*il garofano*, the pink.

*la viola*, the violet.

*il mazzo di fiori*, the nosegay.

*grande*, great, large, big, tall.

*grasso*, big (of animals).

*più grosso*, bigger.

*come si chiama . . . in italiano*,

what is the name of . . . in

Italian?

*Conosce Ella?* Do you know?

### Reading Exercise. 21.

*Questo bicchiere.* *Questa mela.* *Quest' uomo.* *Questo calze.* *Quegli stivali.* *Cotesta scatola è molto alta.* *Questi*

1) The conjunction *che* from the Lat. *quod* and *quoniam*; the pronoun *che* from *quem* and *quoniam*.

fanciulli sono poveri. Il fratello di questo ragazzo. Due chili di quel caffè. Io vengo da quella casa. Come si chiama quel fiore in italiano? Garofano. E codesto? Viola. Ho portato alcuni (*some*) mazzetti di fiori; uno per mia sorella e gli altri per le mie cugine. Il medesimo colore. La stessa persona. Abbiamo comprato le stesse penne dal medesimo mercante. Io ho veduto quei cani. Quai cani avete veduti? Che bel\*) quadro! Che bei giardini. Le foglie di quell' albero sono molto belle. Abbiamo veduto la gran(de)\*) piazza di San\*) Marco a Venezia. Un buon\*) libro è un buon amico. Hai letto questi libri o quelli? Che ora è?\*\*) È un' ora. Sono le dieci.

### Traduzione. 22.

1. This king is rich. This queen is also rich.\*\*\*) This man is poor. These men are poor. That child is not happy. That woman is not satisfied. That (*cotesto*) tree is not high. Those trees are very high. The colour of that coat is not very fine. Do you know that gentleman? Yes, Sir, his name is Bianchi. What a large field! The field of this man is very large. I have not read this book, I have read the other.

\*) Before substantives beginning with *consonants* (exc. *s impura*), the adj. *bello*, *grande* and *santo* commonly drop their last syllable.

**Bello**, similar to *quello*, drops the last syllable before *consonants* (exc. *s. imp.*): *Bel libro*. The *Plur.* of this form is *bei* or *be'*: *Bei (be') libri*. Before vowels *bell'* is used (both for *masc.* and *fem.*): *Bell' angelo*, *bell' anima*. The *Plur.* of *bell'* or *bello* (before *s imp.*) is *begli*: *Begli angeli*; *begli specchi*. The form *belli* is rather obsolete, and now only met with, when the adj. is separated from its noun; f. inst. *Questi libri son belli*.

**Grande** drops *de* before *masc.* nouns in *Sing.* and *Plur.* Before *fem.* nouns *gran* and *grande* are indifferently used, as: *gran casa* or *grande casa*. When followed by a vowel, this adj. is apostrophised: *grand' uomo*; *grand' anima*. The *Plur.* is *grandi* before vowels or *s impura*: *grandi uomini*.

**Santo** drops the last syllable before *masc.* nouns beginning with a *consonant*, exc. *s impura*: *San Carlo*. Before vowels this word is apostrophised (*masc.* and *fem.*): *Sant' Eusebio*; *Sant' Elena*. Before *s impura* and *fem.* nouns not beginning with a vowel, the full forms are used: *Santo Stefano*; *Santa Scolastica*; *Santa Chiara*.

**Buono** follows the same rules as the *indefinite article*: *Buon ragazzo* (*un ragazzo*); *buona ragazza* (*una r.*); *buono scolare* (*uno sc.*); *buon' amica* (*un' a.*); *buon uomo* (*un uomo*).

\*\*) *Che ora è?* what hour is it? — It is one o'clock, *è un' ora*; It is two o'clock, *sono le due* (*ovv.*, understood); It is three o'clock, *sono le tre* etc.

\*\*\*) The pupil must not forget that the Italian adjective *always agrees with its substantive in gender as well as number.*

2. Did you drink good wine? Yes, the wine was good. In that square there are two beautiful fountains. These oxen are bigger than (*di*) those cows. I give this pen to that boy. I give the books to those boys. The parents of these children are very good. Are those boys ill? No, Sir, they are not ill. What a fine apple! What a fine nosegay! Those nose-gays are very fine. The pleasure of these girls is great. The eggs of those geese are very large (*grosso*). What o'clock is it?\*) It is five o'clock (*lit.* [They] are the five). We have read the same books. The same ladies were ill.

### Diálogo.

Di chi è questo temperino?	È di mia sorella.
Per chi sono questi mazzi di fiori?	Per Madamigella ( <i>Miss</i> ) Giuletta.
Come si chiama la figlia di cotesta donna?	Si chiama Emilia.
Conosce (Ella) questa pianta?	Sicuro ( <i>To be sure</i> )! È una rosa.
È cotesta?	È un garofano.
Che mela voléte?	Voglio ( <i>I will</i> ) quella bella mela.
Sono buone queste penne?	Sì, sono buonissime ( <i>very good</i> ).
È alta questa chiesa?	Sì, è molto alta.
Che lettera è cotesta?	È una lettera di mia madre.
In quale albergo è Ella stata?	Sono stato all' albergo del Re.
Conosce quel negoziante?	Sì, ha un gran negozio di vini in questa città.
Che cosa avete letto?	Un bel libro italiano.
Ha veduto i bei giardini della zia?	Sì, sono veramente ( <i>indeed</i> ) belli.
Avete del buon vino?	Abbiamo un vino molto buono.
Vuol Ella ( <i>will you? do you want?</i> ) queste calzette o quegli stivali?	Mi dia ( <i>give me</i> **) quegli stivali.
Che ora è?	È un' ora. Sono le tre. Sono le cinque. Sono le otto.

## Fourteenth Lesson.

### Possessive Adjectives. Aggettivi possessivi.

These adjectives are preceded by the definite article, and also sometimes by the indefinite. They are:

\*) See the footnote \*\* pag 51.

\*\*) The Italian *Mi dia* (3. pers. sing. fem.) corresponds to the English: *Do give me*; or *please to give me*.

<i>masc.</i>	<i>fem.</i>	<i>pl. m.</i>	<i>pl. fem.</i>
<i>il mio,</i>	<i>la mia,</i>	<i>i miei,</i>	<i>le mie,</i> my.
<i>il tuo,</i>	<i>la tua,</i>	<i>i tuoi,</i>	<i>le tue,</i> thy.
<i>il suo,</i>	<i>la sua,</i>	<i>i suoi,</i>	<i>le sue,</i> his, her ( <i>your</i> , polite [form]).
<i>il nostro,</i>	<i>la nostra,</i>	<i>i nostri,</i>	<i>le nostre,</i> our.
<i>il vostro,</i>	<i>la vostra,</i>	<i>i vostri,</i>	<i>le vostre,</i> your.
<i>il loro,<sup>1)</sup></i>	<i>la loro,</i>	<i>i loro,</i>	<i>le loro,</i> their.

## Examples:

<i>il mio cappello,</i> my hat.	<i>il loro palazzo,</i> their palace.
<i>la tua veste,</i> thy dress.	<i>la loro casa,</i> their house.
<i>il nostro campo,</i> our field.	<i>la sua lampada,</i> his (her) lamp.
<i>i vostri cani,</i> your dogs.	<i>la Sua mano,</i> your hand.

There is no difference in Italian between *his* and *her*, as there is in English. Here the *number* of the *possessing person* or *thing* must be considered, as well as the *gender* of the person or thing *possessed*. The pupil will easily find the difference by the following table:

## I.

Possessor, <i>singular</i> .	Possessed object, <i>masc. sing.</i>
<i>il padre ama</i> (loves)	<i>suo figlio</i> (his son).
<i>la madre ama</i>	<i>suo figlio</i> (her son).
Possessor, <i>singular</i> .	Possessed object, <i>fem. sing.</i>
<i>il padre ama</i>	<i>sua figlia</i> (his daughter).
<i>la madre ama</i>	<i>sua figlia</i> (her daughter).
Possessor, <i>sing.</i>	Possessed object, <i>masc. pl.</i>
<i>il padre ama</i>	<i>i suoi</i> (figli (his sons).
<i>la madre ama</i>	<i>i suoi figli</i> (her sons).
Possessor, <i>sing.</i>	Possessed object, <i>fem. pl.</i>
<i>il padre ama</i>	<i>le sue figlie</i> (his daughters).
<i>la madre ama</i>	<i>le sue figlie</i> (her daughters).

## II.

Possessor, <i>plur.</i>	Possessed object, <i>sing. masc.</i>	<i>sing. fem.</i>
<i>I padri amano</i>	<i>il loro onore</i>	<i>la loro famiglia</i>
<i>le madri amano</i>	<i>(their honor),</i>	<i>(their family).</i>
Possessor, <i>plur.</i>	Possessed object, <i>plur. masc.</i>	<i>plur. fem.</i>
<i>I padri amano</i>	<i>i loro figli</i>	<i>le loro figlie</i>
<i>le madri amano</i>	<i>(their sons),</i>	<i>(their daughters).</i>

1) From the Lat. *illorum*; Fr. *leur*.

**NB.** *Loro* is invariable, and also takes the article with nouns importing a *near relation*, (See 1) as:

*Il loro cugino*, their cousin.

### R e m a r k s.

1) These possessive pronouns, when *followed* by a substantive in the *Singular*, importing a *near relation* or *dignity*, take no article, as:

*Mio padre*, my father.

*Suo fratello*, his (her) brother.

*Scrivo a Sua Altezza*, I write to his Highness.

*Fui con Sua Eccellenza*, I was with his Excellency.

In the *Plural*, however, or when the substantive is *preceded* by *another adjective*, or when they have one of the final syllables enumerated in Lesson 7, they require the article, as:

*I vostri genitori*, your parents.

*Il mio caro padre*, my dear father.

*Il nostro fratellino*, our little brother.

*La tua sorellina*, thy little sister.

Such is also the case when the possessive adjective *follows* the noun, as:

*L'Altezza Sua*, his Highness.\*)

2) For the sake of greater distinctness the forms: *Il* (la) *di lui* (his), *pl. i* (le) *di lui* (his); *il* (la) *di lei* (her), *pl. i* (le) *di lei* (her) are employed instead of *suo*, *sua*; *suoi*, *sue*, in sentences like the following:

*Giuseppe ama sua sorella ed i di lei figli.*

Joseph loves his sister and her children.

(*I suoi figli* means: his (Joseph's) own children.)

These forms are also used for the *polite mode* of address, as:

*Il Suo cappello,*                    )  
*Il di Lei cappello,*                ) your hat.

3) Sometimes the *Fem.* of the possessive pronoun is used without a substantive, which then must be understood. Such phrases are *Italicisms* and must be rendered by periphrase, as:

*Gli dirò la mia* (i. e. *opinione*)!

I shall tell him my opinion.

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\*) Except an address, as: *figli miei!* children! Yet these rules are not strictly observed. When the article is omitted (but only in the Sing.), the words express a wider meaning than when it is used. Thus: *Carlo è mio amico*, means: Charles is a friend of mine; and *Carlo è il mio amico*, Charles is my (only) friend. It appears from these examples, that the use as well as the omission of the *article* before the possessive pronoun is rather arbitrary.

*Delle sue!* (i. e. azioni, actions) *sclamò Perpetua.* (Manz.)  
That is like him! cried P.

NB. The masculine form, too, of the possessive pronoun is often used without the substantive, if the latter may be easily understood, as:

*Hai trovato i tuoi* (i. e. parenti etc.) *in buona salute?*  
Have you found your relations in good health?

4) "A friend of mine" must be rendered thus:

*Un mio amico* or *Un amico mio.*  
*fem. Una mia amica* or *un' amica mia.*

### Words.

<i>La pátria</i> , the native coun-	<i>il nónno</i> <sup>3</sup> ) ( <i>l'ávo</i> ), the grand-
<i>il nipóte</i> , the nephew. [try.	father.
<i>la nipóte</i> , the niece.	<i>la nónna</i> ( <i>l'áva</i> ), the grand-
<i>il portafógli</i> , the pocketbook.	mother.
<i>la valigia</i> , the traveling-bag	<i>la via</i> , } the street (of a
(wallet).	<i>la contráda</i> , } town).
<i>il baúle</i> , the trunk (port-	<i>incontráto</i> , met.
manteau).	<i>mortále</i> , mortal.
<i>il bastóne</i> , <sup>1)</sup> the stick.	<i>immortále</i> , immortal.
<i>la berrétta</i> , <sup>2)</sup> the cap.	<i>adéssó</i> , <sup>4)</sup> now.
<i>lo sbáglio</i> , } the mistake.	<i>in máno</i> , in the hand.
<i>l'erróre</i> , }	<i>in tásca</i> , in the pocket.

### Reading Exercise. 23.

Mio padre è partito. Mia madre è a casa. Tuo fratello è grande. Tua sorella non è grande. Nostro zio è stato ricco. Vostra zia è povera. I loro genitori sono contenti. Le mie cugine ed i miei cugini sono arrivati. I padri amano i loro figli. Nostra nonna ha perduto il suo portafogli. I nostri nipoti hanno venduto la loro casa. Ho incontrato una vostra nipote a Milano. Il Suo Signor\*) padre è partito con un mio amico. Vieni (*come*, 2nd sing.), figliuólo (*son*) mio! Egli scrive

\*) When speaking politely, the Italians insert the words *Signore*, *Signora*, *Signorina* before words expressing relationship.

1) From the LL. *bastum*, support. *Bastone* is the augment. of the Sp., It. *basto*; the Fr. *báton* (*baston*) is of the same origin. 2) From the LL. *birretum*; Lat. *birrus* (*byrrhus*), a dress made of rough stuff. Sp. *birreta*; Prov. *berreta*, *barreta*; Fr. *barrette* (*berret*). 3) From the LL. *nonnus*, an equivalent for *pater*, frequently met with in the writings of the Apostolic Fathers. The origin of the word is unknown. 4) From the Lat. *ad-ipsum*.



(*writes*) a sua cugina ed ai di lei figli. La mia patria è l'Italia. Abbiamo scritto a Suo cugino e ai di lui figli.

#### Traduzione. 24.

1. My book and (my) pen. My books and (my) pens. Our field is large. Where is your\*) nephew? He departed yesterday with his teacher. He has three mistakes in his translation. My aunt has lost her wallet. Our aunts have found their letters. These children have lost their father. Where is your mother (*la Sua Signora madre*)? Our soul is immortal. The generals had their swords in their hands.

2. I have met a cousin of yours in Rome. Have you your books in your pocket? We have bought a trunk (port-manteau) for our children. *Your* cousins (*f.*) have been in their garden. We have received these boots from our aunt. Our cousins (*f.*) will be at Milan to-morrow. I have found the penknife of *your* father. My mother loves her sister. My little brother is at home.

#### Diálogo.

Dov' è mio fratello?	È andato adesso in giardino.
Dov' è il tuo libro?	Eccolo qui ( <i>there it is</i> ) sulla tavola.
Chi ha perduto la sua berretta?	Federigo ha perduto la sua berretta.
Chi ha veduto la nostra sorellina?	Enrico l'ha veduta.
Di chi è questo baule?	È di nostro nonno.
Di chi è questa valigia?	È del nostro buono zio.
Di chi sono questi guanti?	Sono della di Lei Signorina sorella.
Con chi è partita Sua nonna?	È partita con una sua amica.
Che cosa hai in mano?	Ho un portafogli pel nostro cuginetto.
Dove ha i Suoi libri?	Li ( <i>them</i> ) ho in tasca.
Ha veduto il ritratto di Sua Eccellenza?	Ho veduto il ritratto di Sua Eccellenza e quello di Sua Maestà.
Avete incontrato le mie sorelle?	Sì, erano colla loro maestra.

\*) By *you, your*, when printed in Italics, we shall hence-forth indicate the *polite mode*.

# *X* Fifteenth Lesson.

## Numerals. Aggettivi numerali.

There are three kinds of numerals, *vis.* 1) Cardinal numerals, 2) Ordinal numerals and 3) Indefinite numerals.

### 1. Cardinal numbers. Númeri cardinali.

*Zero*, zero.  
*un, uno, una*, one.  
*due*, two.  
*tre*, three.  
*quattro*, four.  
*cinqúe*, five.  
*sei*, six.  
*sette*, seven.  
*otto*, eight.  
*nove*, nine.  
*dieci*, ten.  
*undici*, eleven.  
*dodici*, twelve.  
*trédici*, thirteen.  
*quattórdici*, fourteen.  
*quíndici*, fifteen.  
*sédici*, sixteen.  
*diecisette*,  
*diciassette*, } seventeen.  
*(diciassette)*  
*dieciotto*, } eighteen.  
*diciotto*, }  
*diecinove*, } nineteen.  
*diciannove*, }

*vénti*, twenty.  
*vent' uno*, twenty-one.  
*venti due*, twenty-two.  
*venti tre*, twenty-three etc.  
*trenta*, thirty.  
*quaranta*, forty.  
*cinquanta*, fifty.  
*sessanta*, sixty.  
*settanta*, seventy.  
*ottanta*, eighty.  
*novanta*,  
*(nonanta)* } ninety.  
*cento*, a hundred.  
*due cento*,  
*ducénto*, } two hundred.  
*(dugénto)*  
*tre cento*, three hundred.  
*quattro cento*, four hundred.  
*mille*, a thousand.  
*due mila*, two thousand.  
*dieci mila*, ten thousand.  
*cento mila*, a hundred thousand.  
*un milióné*, } a million.  
*un millióné*, }

### N o t e s.

1) The numerals *cento* and *mille* are never accompanied by the indefinite article, as in English: *a* hundred or *one* thousand.

2) *Cento* is always invariable, as: *due cento*, *tre cento* etc.

3) It is not correct to say *undici cento*, *dodici cento* etc., but *mille cento*, *mille due cento* etc.

4) Days of the month (except *il primo*, the first, and *l'último*, the last) are expressed by *cardinal numbers*, as: London, the 6th April, *Londra, il sei Aprile*. They also admit of the antiquated article *li*: *li cinque*, *li sei*, the

5th, the 6th. Finally, the *dative* may be used: *ai cinque*, *ai sei*. For example: Paris, January 15th, *Parigi li (ai) (il) 15 (quindici) (di) Gennaio*.

5) Sentences such as "I am 20, 30, 40 etc. years old" cannot be rendered literally, but must be expressed thus: I have 20, 30, 40 years, *io ho 20, 30, 40 anni*. *How old are you?* is translated either: *quanti anni avete* (how many years have you)? or: *che età avete* (what age have you)?

6) *È* (sing.) and *sono* (plur.) or *fa* (it makes\*) correspond to the English word *ago*, as: A year ago, *è un anno*, or *un anno fa*; twelve years ago, *sono dodici anni*, or *dodici anni fa*.

7) *In* or *within* (a certain time) is generally expressed by *fra*, as: *in* or *within* two months, *fra due mesi*.

8) *Both*, *all three*, *all four* must be rendered by *tutti* (*e*) *due*, *tutti* (*e*) *tre*, *tutti* (*e*) *quattro*; the following substantive takes the *article*, as:

*Tutti (e) due i fratelli*, both brothers.

*Tutte (e) tre le sorelle*, all three sisters, the three sisters.

*Both* is also translated by *ambo* or *ambedue*, followed by the *article*:

*Ambo i fratelli*, both brothers, *ambedue le sorelle*, both sisters.

One finds also *ambe* but only in the *fem.*, as:

*Ambe le sorelle*.

*Collective numbers* are:

*una novéna*, nine days.

*una decina*, a number of ten (some ten).

*una dozzina*, a dozen.

*una ventina*, a score.

*una sessantina*, threescore.

*un centinaio*, a hundred (some hundred).

*un migliaio*, a thousand (some thousand).

#### Words.

*L'età*, the age.

*il mese*, the month.

*l'anno*, the year.

*la settimana*,<sup>1)</sup> the week.

\*) *fa* always follows the substantive, as: *due anni fa*, two years ago.

1) From the Lat. *septimana* (*hebdomas*); Sp. *semana*; Fr. *semaine*; Prov. *setmana*.

<i>il minuto</i> , the minute.	<i>il franco</i> , pl. — <i>chi</i> , the franc.
<i>la febbre</i> , the fever.	<i>al mercato</i> , to market.
<i>il vitello</i> , the calf.	<i>via</i> , times (in multiplication).
<i>la pecora</i> , the sheep.	<i>una volta, due volte</i> , once, twice
<i>la lepre</i> , the hare.	(two times).
<i>l'abitante</i> , the inhabitant.	<i>viveva</i> , lived ( <i>Imperf.</i> ).
<i>nato</i> , a, born.	<i>morì</i> , died.
<i>il capriuolo</i> , the doe, roe.	<i>ancora</i> , still.
<i>la lira sterlina</i> , the pound	<i>vecchio</i> , old.
sterling.	<i>nuovo</i> , new. <i>quando</i> , when.

### Reading Exercise. 25.

Io ho dieci lire sterline in tasca. Voi avete ricevuto cinquanta cinque franchi. Mio zio ha avuto dieci figli, sei maschi e quattro femmine.\*) Il contadino aveva 35 buoi, 42 vacche, 88 vitelli e 76 porci. Al mercato abbiamo veduto una trentina di lepri. Ho avuto sei errori nel mio tema. Abbiamo ucciso 23 lepri e 14 capriuoli. Sette ed otto fanno (*make*) quindici. 24 e 36 fanno 60. 4 via 8\*\*) trenta due. 7 via 9, — 63. 21 via 32, — 672. Io sono nato nell' anno 1827, e mio padre nell' anno 1796. Mia madre è nata nell' anno 1801. Il poeta Leopardi è morto nel 1837 in età di 39 anni. La città di Vienna ha più di (*more than*) 900,000 abitanti. La città di Londra ha 9000 contrade (*streets*), 500 chiese, 199,500 case e presso a poco (*nearly*) tre milioni d'abitanti. Licurgo viveva 800 anni avanti Cristo.

### Traduzione. 26.

1. My cousin has 24 francs. My cousin (*f.*) has bought on the market a dozen of eggs. These peasants have sold ten oxen and thirteen calves. Our uncle has three houses. Your grandfather had ten horses and four carriages. My sister has an old house, but I have a new one.\*\*\*) 30 days make a month. 12 months or 52 weeks make a year. A year has 365 days. I was born in the year 1849; I am 36 years old. My sister was born (*f.*) in the year 1852, she is 33 years old. How much are (*quanto fa*) 3 times 9? 3 times 9 (*are*) 27. — 6 times 8 are 48. — 35 and 42 are 77.

2. How much is 125 and 264? My mother has had the fever during (*per*) 6 weeks. We were three times in

\*) In this way one distinguishes the gender.

\*\*) The verb *fanno* is usually omitted.

\*\*\*) It must be observed once for all, that the English *one* or *ones*, preceded by an adjective, may *never* be translated in Italian. The above sentence: I have a new *one*, is rendered thus: *Io (ne) ho una nuova*.

Rome. A (the) day has 24 hours, an (the) hour 60 minutes. Give (2. *pl.*) (to) Charles 26 francs and (to) Lewis 18 lire sterling. There are 80 pens. Here are 200 Kilo of sugar. Our king has 87 horses. We were (out) shooting (*a caccia*) yesterday. We have shot (*ucciso*) 12 roes and 74 hares.

### Diálogo.

Quanti anni ha?	Ho adesso ( <i>now</i> ) venti nove anni.
E Suo fratello?	Egli avrà presso a poco diciotto anni.
Quando è nato il di Lei fratello?	È nato nell' anno 1861.
E Lei ( <i>you</i> ), quando è nata?*)	Sono nato nell' anno 1850.
Quanto danaro ha Ella in tasca?	Ho 160 lire e 54 centésimi ( <i>cents</i> ).
Quanto danaro ha Ella ricevuto da Venezia?	Ho rivevuto ieri 280 lire e 72 centesimi.
Quanto fa 3 via 7?	3 via 7, 21.
Quanto fanno 6 via 6?	6 via 6, 36.
Quanti giorni ha un anno?	Un anno ha 365 giorni e 6 ore.
Quanti mesi ha un anno?	Un anno ha 12 mesi.
Quando è nato Dante Alighieri?	Nell' anno 1261 a Firenze.
Quando morì Alessandro Manzoni?	Nel 1873 a Milano.
Sua cugina ha abbastanza ( <i>enough</i> ) danaro?	Sì, ne**) ha abbastanza; ha cinque cento franchi.
A chi ha Ella dato dei regali ( <i>presents</i> )?	A tutti e tre.
Dove sono i due suoi fratelli?	Sono partiti ambidue.
Che cosa hai comprato al mercato?	Una ventina d'uova.

## Sixteenth Lesson.

### 2. Ordinal Numbers. Números ordinali.

They are formed from the cardinal numbers:

\*) The polite mode *Ella* (*Lei*) being always considered feminine, all *adjectives* and *participles*, even when belonging to masculine nouns, should agree with it. — This rule is often neglected.

\*\*) *ne* (the French *en*) properly means *of it*, and in English is either omitted or rendered by *some*, *any* etc.

<i>Il primo,</i> }	the first.	<i>il ventesimo primo,</i>	the 21st. †)
<i>la prima,</i> }		<i>il ventesimo secondo,</i>	the 22nd.
<i>il secondo,</i> }		<i>il trentésimo,</i> }	
<i>la seconda,</i> }	the second.	<i>(il trigésimo),</i> }	the 30th.
<i>il terzo,</i>	the third.*)	<i>il quarantésimo,</i> }	
<i>il quarto,</i>	the 4th.	<i>(il quadragésimo),</i> }	the 40th.
<i>il quinto,</i>	the 5th.	<i>il cinquantésimo,</i> }	
<i>il sesto,</i>	the 6th.	<i>(il quinquagésimo),</i> }	the 50th.
<i>il sétimo,</i>	the 7th.	<i>il sessantésimo,</i> }	
<i>l'ottavo,</i>	the 8th.	<i>(il sessagésimo),</i> }	the 60th.
<i>il nono,</i>	the 9th.	<i>il settantésimo,</i> }	
<i>il décimo,</i>	the 10th.	<i>(il settuagésimo),</i> }	the 70th.
<i>l'undécimo,</i>	the 11th.	<i>l'ottantésimo,</i> }	
<i>il duodécimo,</i>	the 12th.	<i>(l'ottuagésimo),</i> }	the 80th.
<i>il décimo terzo,</i>	the 13th.	<i>il novantésimo,</i> }	
<i>il décimo quarto,</i>	the 14th.	<i>(il nonagésimo),</i> }	the 90th.
<i>il décimo quinto,</i>	the 15th.	<i>il centésimo,</i>	the 100th.
<i>il decimo sesto,</i>	the 16th.	<i>il due centésimo,</i> }	
<i>il decimo settimo,</i>	the 17th.	<i>(il dugentésimo),</i> }	the 200th.
<i>il decimo ottavo,</i>	the 18th.	<i>il millésimo,</i>	the 1000th.
<i>il decimo nono,</i>	the 19th.**)	<i>l'último,</i>	the last.
<i>il ventésimo,</i>		<i>il penúltimo,</i>	the penultimate.
<i>(il vigésimo),***)</i> }	the 20th.	<i>l'antipenúltimo,</i>	the antipenultimate.

### R e m a r k s.

1) The *distinctive numbers*, *firstly*, *secondly* are: *primo*, *secondo*, (or *primeraménte*, *secondariaménte*) *thirdly*, *fourthly etc.*, *terzo*, *quarto etc.*, or: *in terzo luógo* (in the 3rd place), *in quarto luógo etc.*

2) Proper names of princes take the ordinal numbers *without* an article, as: *Carlo secondo*, Charles II. *Luigi decimo sesto*, Lewis XVI.

3) *Fractional numbers* are expressed by ordinal numbers, as in English: *un terzo* ( $\frac{1}{3}$ ). *Un mezzo*, a half, when preceding a noun, is considered as an adjective,

\*) Feminine: *la terza*, *la quarta etc.*

\*\*) Besides, *dodicésimo* (12th), *tredicésimo* (13th), *quattordicésimo* (14th), *quindicésimo* (15th), *sedicésimo* (16th), *diciasettésimo* (17th), *diciottésimo* (18th), *diciannovésimo* (19th) are much used.

\*\*\*) The forms in parenthesis are antiquated.

†) Also *vent' unésimo* (21st), *ventiduéximo* (22nd) etc. are sometimes met with. Euphony alone decides whether such forms may be used or not. Thus *ventiseiésimo* (26th) or *trentatréesimo* (33rd) will scarcely be found anywhere.

and therefore agrees with the substantive, as: *una mezza libbra*, half a pound. When, however, the substantive precedes, *mezzo* is always invariable, as:

*un' ora e mezzo*, one hour and a half.  
*due libbre e mezzo*, two pounds and a half.\*)

4) The question: *what day of the month is it to-day?* is translated: *quanti ne abbiamo del mese?* As we observed in the foregoing lesson, cardinal numbers are employed in the answer, as: *Ne abbiamo cinque* (the 5th).

The hours of the day are expressed thus:

3 o'clock, *le tre (ore)*.

a quarter past 3 o'clock, *tre ed un quarto* (three and a quarter).

half past 3 o'clock, *tre e mezzo* (three and a half).

a quarter to 4 o'clock, *tre e tre quarti* (three and three quarters).

4 o'clock, *le quattro etc.*

12 o'clock (noon), *le dodici*, *mezzo giorno* or *mezzodì*.

midnight, *mezzanotte*.

1 o'clock, *un'ora* or *il tocco*.

*Note.* The hours from noon to midnight are called *pomeridiane* (commonly marked thus *p. m.*) and those from midnight to noon: *antimeridiane (a. m.)*. Thus *alle sei p. m.* means: at six o'clock (afternoon); *alle 8 a. m.*, at 8 o'clock (morning).

The question 'at what o'clock?' is in Italian:

*a che ora?* (See Note page 51).

5) *Multiplicatives* are:

*sémplice* simple.

*dúplo*, } double, twofold.  
*dóppio*, }

*dúplice*, }

*tríplo*, } threefold.

*tríplice*, }

*quádruplo*, } fourfold.

*quádrúplice*, }

*quíntuplo*, } fivefold.  
*quíntúplice*, }

*séstuplo*, sixfold.

*décuplo*, tenfold.

*céntuplo*, } hundredfold.  
*centúplice*, }

#### Words.

*Gennáio*, January.

*Febbráio*, February.

*Márzo*, March.

*Apríle*, April.

*Mággio*, May.

*Giúgno*, June.

*Lúglio*, July.

*Agósto*, August.

*Settémbré*, September.

*Ottóbbré*, October.

*Novémbré*, November.

*Dicémbré*, December.

\*) *mezzo*, when following a noun, takes no article.

<i>Doménica</i> , Sunday.	<i>la fíamma</i> , the flame.
<i>Lunedì</i> , Monday.	<i>la clásse</i> , the class.
<i>Martedì</i> , Tuesday.	<i>la pártè</i> , the part.
<i>Mercoledì</i> , Wednesday.	<i>il pósto</i> , }
<i>Giovedì</i> , Thursday.	<i>il luógo</i> , } the place.
<i>Venerdì</i> , Friday.	<i>il século</i> , the century.
<i>Sábato</i> , Saturday.	<i>óggi</i> , to-day.
<i>la Svèzia</i> , Sweden.	<i>un incéndio</i> , a great fire.

### Reading Exercise. 27.

Io sono nel mio sessantesimo primo anno. Ieri fu il sei (di) Maggio; oggi è il sette. Carlo è il primo della sua classe. Luigi è il nono, Enrico il decimo ottavo e Giulio è l'ultimo. Il papa Gregorio VII era il nemico di Enrico IV. Petrarca viveva nel século decimo quarto. Romolo era il primo, Numa Pompilio il secondo re di Roma. Quanti ne abbiamo oggi del mese? Oggi ne abbiamo trentuno, *or* oggi è l'ultimo di Luglio, e domani è il primo d'agosto. Gennaio è il primo, Marzo il terzo, Giugno è il sesto e Dicembre è l'ultimo mese dell' anno. La settimana è la cinquantesima seconda parte dell' anno. Mia sorella Lucia è nata il venticinque (di) Luglio mille otto cento trenta cinque. Ho ricevuto tre libbre e mezzo di zucchero e cinque libbre e mezzo di caffè. Carlo XII era re di Svèzia. Ho comprato una mezza dozzina di camice (*shirts*). Il 27 Settèmbre 1729 un incendio distrusse (*destroyed*) a Costantinópoli 12,000 case; 7000 persone perirono (*perished*) nelle fiamme.

### Traduzione. 28.

1. A month is the twelfth part of a year. What day of the month is (have we) to-day? To-day we have the 28th. I am the third of my class. My sister Lucy (*Lucia*) is the twenty-second. Take (*prendéte*) the 30th, 50th, 60th and 100th part. An Italian lira has 20 soldi or 100 centesimi. A soldo is the twentieth part of a lira. Napoleon (*Napoleóne*) the First died at St. Helena (*Élena*), the 5th (of) May 1821.

2. Lewis XVI of France was (*pass. rem.*) beheaded (*decapitato*) at Paris the 21st (of) January 1793. Here are 10<sup>3</sup>/<sub>4</sub> pounds of coffee and 1<sup>1</sup>/<sub>2</sub> pounds of sugar. My grandmother is now in her 67th year. Peter the Great of Russia died at [St.] Petersburg (*Pietroburgo*) the 8th (of) February 1725, in the 53rd year of (*di, without art.*) his age. The emperor Francis Joseph (*Francésco Giuséppe*) of Austria was born (*nacque*) at Vienna the 18th (of) August 1830. Yesterday was the 16th (of) May.



**Díálogo.**

Che posto hai?	Ho il ventesimo posto.
Che posto ha tuo fratello?	Egli è il tredicesimo della classe, e mio cugino è il decimo quinto.
In che classe è Riccardo?	È nella seconda classe.
Quando è Ella arrivata?	Sono arrivato Domenica il diciotto Marzo.
La signorina Sofia è la prima o la seconda della classe?	Credo ( <i>I think</i> ) ch'ella sia la seconda.
Quanti anni ha?	Ha quindici anni.
In che anno è Ella nata?	Nel*) mille otto cento sessanta.
In che mese?	Nel mese d'Ottobre.
In che giorno?	L'undici.
Quando è morto Vittorio Emmanuèle secondo?	Mori a Roma il 9 Gennaio 1878.
Tuo padre è partito domenica o lunedì?	È partito già ( <i>already</i> ) sabato alle cinque pomeridiane.
Che ora è?	Sono le sette ed un quarto o le sette e mezzo.
A che ora è Ella partita?	Sono partito alle sette e tre quarti.
Quanti ne abbiamo del mese?	Ne abbiamo venticinque.
Che età ha Suo padre?	È adesso nel suo sessantesimo secondo anno.

**Seventeenth Lesson.****3. Indefinite numerals. Aggettivi numerali indeterminati.**

When used *without* a noun substantive, these words are *pronouns*. With a substantive, however, they are *adjectives*.

*Ogni*,<sup>1)</sup> m. and f. (only used in the singular) each, every, all, as: *Ogni casa*, every house.

*ciascuno*,<sup>2)</sup> a, each, every, as:  $\left\{ \begin{array}{l} \text{Ciascun uomo, each man.} \\ \text{Ciascuna donna, each woman.} \end{array} \right.$

*tutto*,<sup>3)</sup> a, the whole, all (is followed by the article), as:  
*Tutta la città*, the whole town.

*alcuno*,<sup>4)</sup> a, some, any, as: *Alcuna cosa*, any thing.

\*) The word *anno* (*year*) may be omitted.

1) Lat. *omnis*. 2) *Quisque unus*. 3) Lat. *totus*. 4) From the Lat. *aliquis unus*.



<i>il bósco</i> , <sup>1)</sup> the wood, forest.	<i>la giòia</i> , <sup>2)</sup> (the) joy.
<i>il témpo</i> , the time, weather.	<i>l'uffiziále</i> , the officer.
<i>l'animále</i> , the animal.	<i>cáldo</i> , <sup>3)</sup> warm.
<i>il difétto</i> , the defect.	<i>fréddo</i> , <sup>4)</sup> cold.
<i>la nazióne</i> , the nation.	<i>ráro</i> , rare, seldom.
<i>la fastidio</i> , (pl. — <i>di</i> ), the sorrow.	<i>fácile</i> , easy.
<i>il motivo</i> , the motive.	<i>etérno</i> , eternal.
<i>l'eccezióne</i> , f. the exception.	<i>parláto</i> , <sup>5)</sup> spoken.
<i>la régola</i> , the rule.	<i>una vólta</i> , at a time, formerly.
<i>lo státo</i> , the state.	<i>da</i> , since. <i>dà</i> , gives.
	<i>áma</i> , loves, likes.

### Reading Exercise. 29.

Nessuno è senza difetti. Il nostro maestro di musica dà sei lezioni ogni giorno. Parecchie persone sono arrivate da Vienna. Dio è il padre di tutti gli uomini. Ogni età ha i suoi fastidi e le sue gioie. Ciascun uomo è mortale. Abbiamo bevuto alquanto birra. Ogni cosa ha il suo tempo. Tutto quel paese è povero. Conosco alcune famiglie ricche in questa città. Non conosco alcun ufficiale. Non ho nessun piacere. Niuna gioia è eterna. Oggi abbiamo ricevuto diverse lettere. Parecchi uomini hanno il medesimo nome. Fu parlato di differenti imprese. Datemi alcuni libri! Nessun uomo è sempre contento. Mio padre è ammalato da alcune settimane. Rispondéte (*Answer! 2nd pl.*) qualche cosa! Questa pianta si trova (*is to be found*) in tutti i paesi caldi. Una certa signora Schiavini è arrivata.

### Traduzione. 30.

Many countries are very cold. Every child likes playing (*il giuóco*). You have several mistakes in your translation. Charles has no mistake. A certain Mr. Bell has sent (*mandato*) this book. Every man is liable (*soggetto*) to (the) error. My cousin has found some pencils; whose (*di chi*) are they? The whole night was cold. Both (*ambedue i*) soldiers are dead. Both sisters are departed. Every state has its joys. Certain books are not good for young people (*la gioventù* =

1) LL. *boscus* or *buscus* (probably of Germ. origin); Sp. and Port. *bosque*; Prov. *bosc*; Fr. *bois*. 2) From the L. (plur.) *gaudia*. The It. *gioia* also means *jewel*. The Sp. and Port. *joya* has only the latter signification, whilst the Prov. *joia* means both *joy* and *jewel*. From the derivate *gaudiale* the Ital. *gioiello*; Sp. *joyel*; Germ. *Junel*; Engl. *jewel*; OFr. *joel*; Fr. *joyau*. 3) Lat. *calidus*; Fr. *chaud*. 4) Lat. *frigidus*; Fr. *froid*; Sp. *frio*. 5) *Parlare* from the subst. *parola* (= *parolare*, like the Fr. *parler* = *paroler*, from *parole*). The subst. *parola* from the L. *parabola*, like the Sp. *palabra* by metath. from *paraba* (= *parabola*).

youth). Every rose has its thorns. All undertakers lost (*it*, have lost) money in such affairs. My father speaks (*parla*) of certain enterprises. No rule is without exception. This father has lost all his children. All the houses of this town are very fine (*bellissime*). Such a translation would be easy. Several gentlemen and (several) ladies are arrived from Venice. He has had different motives. It is rare, to have (*d'avere*) many good friends. Have you found any thing? We have found several pens. Give me a little wine!

### Dialogo.

- |                                                    |                                                       |
|----------------------------------------------------|-------------------------------------------------------|
| Ho io degli sbagli nella mia versione?             | Sì, caro mio ( <i>my dear</i> ), hai parecchi sbagli. |
| Hai ricevuto notizie ( <i>news</i> ) di tua madre? | Non ho ancora nessuna notizia.                        |
| È utile un tal(e) libro?                           | Sì, Signore, un libro tale è molto utile.             |
| È (Ella) stata in Italia?                          | Sono stato in tutte le grandi città dell' Italia.     |
| Quando va ( <i>do you go</i> ) da sua nonna?       | Il lunedì d'ogni settimana.                           |
| Conosce (Ella) un certo Riva?                      | Lo ( <i>him</i> ) conosco da parecchi anni.           |
| Quante volte è stata a Londra?                     | Molte volte.                                          |
| Hai parenti qui?                                   | Qui non ho nessun parente.                            |
| Avete dei temi facili?                             | Alcuni sono facili, altri difficili.                  |
| Quanto tempo sei stato a Roma?                     | Parecchie settimane.                                  |
| Chi è soggetto all' errore?                        | Ciascun uomo è soggetto all' errore.                  |
| Hai molti sbagli?                                  | Non ho alcuno sbaglio.                                |
| Che cosa ha trovato quell'uffiziale?               | Ha trovato diversi libri.                             |

## Eighteenth Lesson.

### On the Adjective. Dell' Aggettivo.

The Italian adjective may be placed *before* or *after* the substantive, and must always *agree* with it in *gender* and *number*. No precise rules can be given, whereby the pupil may learn whether the adjective must precede or follow the noun. Euphony requires, that the adjective, when *shorter* than the substantive, should precede it, as:

*Un buon ragazzo*, a good boy.

*Un bel ritratto*, a fine picture.

After the substantive stand:

1) Adjectives denoting *materials, nation, dignity, shape, colour, taste, smell*\*) etc., as:

*Carta bianca*, white paper.  
*la musica italiana*, the Italian music.  
*un consigliere amico*, an amic counsellor.  
*un frutto amaro*, a bitter fruit.  
*un uomo cieco*, a blind man.

2) All *participles*, as:

*Una figlia amata*, a beloved daughter.  
*uno sguardo commovente*, a touching glance.

3) Adjectives preceded by an *adverb*, as:

*Un odore molto agreevole*, a very agreeable smell.  
*una casa troppo piccola*, too small a house.\*\*)

### On the gender.

1) *Masculine* adjectives ending in *o* form their feminine in *a*, as:

buono, fem. buona.  
 largo, „ larga,  
 povero, „ povera.

2) Adjectives terminating in *e* serve for both masculine and feminine, as:

*L'amabile ragazzo*, the amiable boy.  
*L'amabile ragazza*, the amiable girl.  
*Il felice contadino*, the happy peasant.  
*La felice contadina*, the happy countrywoman.

The adjectives form their plural like the substantives, *vis.*:

*o* is changed into *i*.

*a* „ „ „ *e*.

*e* „ „ „ *i*.

### R e m a r k s.

Adjectives terminating in *ca* and *ga* take, like the substantives, in the Plural an *h* after *c* or *g*, in order to retain the *hard* sound, as:

\*) But with things the colour or taste of which remain always the same, the adjective mostly stands before the substantive, as: *La bianca neve*, the white snow; *il dolce miele*, the sweet honey.

\*\*) The English practice of putting the indefinite article *after* an adjective, as: *Too small a house*; *so great a king*, is not admissible in Italian.

*La casa bianca*, the white house.  
*le case bianche*, the white houses.

Those ending in *co* and *go*, when of *two syllables*, form their Plural in *chi* and *ghi*, as:

bianco — bianchi.  
 largo — larghi.

When these adjectives are of *more than two syllables*, the question is on which syllable the *stress* is laid. Those that have the accent on the *last but one*, form, with rare exceptions, *chi*, e. g.:

*tedesco* (German), Pl. *tedeschi*.  
*antico* (ancient), „ *antichi*.

When, on the contrary, the stress is on the *antepenultimate*, *ci* predominates, e. g.:

*barbarico* (barbarous), Pl. *barbarici*.  
*classico*, „ *classici*.

(There are also many adject. ending in — *co* with *both* terminations. See Part II.: the formation of the Plural.)

*Note 1.* One and the same adjective or participle belonging to *two substantives* of *different genders*, must be put in the *Plural masculine*, as: *Il fratello e la zia sono partiti*, the brother and aunt are departed. When, however, belonging to *more than two substantives* of *different genders*, it agrees with the *two last nouns*, as: *Il padre, la cugina e le sorelle sono partite*.

*2.* A substantive in the *Plural* may also be followed by *two or more adjectives* in the *Singular*, as:

*I plenipotenziari francese e russo.*

The French and the Russian plenipotentiaries.

(The article before the *last adjective* is, of course, omitted in this case.)

#### Words.

<i>La penna d'acciaio</i> , the steel-pen.	<i>lo scultore</i> , the sculptor.
<i>la passeggiata</i> , the walk.	<i>l'autore</i> , the author.
<i>il nastro</i> , the ribbon.	<i>la rondine</i> , the swallow.
<i>l'uva</i> , the grape.	<i>il merlo</i> , the black-bird.
<i>il cigno</i> , the swan.	<i>l'appetito</i> , <sup>1)</sup> the appetite.
<i>il pittore</i> , the painter.	<i>la piazza</i> , <sup>2)</sup> the place (square).
	<i>l'aria</i> , the air.

1) Lat. *ap-petitus* from *ap-petere*. 2) From the Lat. *platea*, a wide street (*πλατεία* from *πλατός*); Sp. *plaza*; Port. *plaza*; Prov. *plassa*; Fr. *place*; Engl. *place*; Germ. *Platz*. The form *platea* still exists in Ital. with the signif. *pit* in the play-house.

<i>basso</i> , low.	<i>pesante</i> , <sup>4)</sup> heavy.
<i>magnifico</i> , magnificent.	<i>aggradevole</i> , agreeable.
<i>dolce</i> , sweet.	<i>spiacevole</i> , <sup>5)</sup> disagreeable.
<i>célèbre</i> ,   famous, celebrated.	<i>terrestre</i> , terrestrial, earthly.
<i>famoso</i> ,	<i>turchino</i> , <sup>6)</sup>   blue.
<i>distante</i> , distant, far.	<i>azzurro</i> ,
<i>brutto</i> , ugly.	<i>nero</i> , black.
<i>dotto</i> , learned.	<i>rosso</i> , red.
<i>l'usignuolo</i> , <sup>1)</sup> the nightingale.	<i>grigio</i> , grey (gray).
<i>grasso</i> , big.	<i>verde</i> , green.
<i>grasso</i> , fat.	<i>giallo</i> , <sup>7)</sup> yellow.
<i>l'ambasciatore</i> , <sup>2)</sup> the ambas-	<i>laborioso</i> , diligent.
<i>allégro</i> , merry. [sador.	<i>stretto</i> , <sup>8)</sup> narrow.
<i>piccolo</i> , little.	<i>vede</i> ( <i>Ella</i> ), do you see?
<i>leggiéro</i> , <sup>3)</sup> easy.	<i>mi piace</i> , I like, I am fond of.

### Reading Exercise. 31.

Non ho ricevuto quel bel nastro rosso che mia zia ha comprato per me. I colori dell' Austria sono giallo e nero, quelli dell' Italia bianco, rosso e verde. Vede (*Ella*) la piccola rondine nell' aria? La musica francese non è così (*so*) bella come (*as*) la musica italiana. Io preferisco (*I prefer*) la musica tedesca. Gli autori tedeschi sono laboriosi. La poesia inglese è famosa. Le novelle dei Boccaccio ed i sonetti del Petrarca\*) sono magnifici. Le vie delle città antiche non sono larghe. Il padre, la cugina e la zia sono partite. Mi piace il dolce canto dell' usignuolo. Il cigno è un uccello bianco e grosso col collo lungo. Il merlo è nero. Molti Tedeschi hanno la barba rossa. Un cane troppo grosso non mi piace.

\*) In Italian a few proper names of very celebrated persons take the def. article, as: *l'Alighieri*, *il Tasso*, *il Petrarca*. (See II. P. the *Article*.)

1) Lat. *lusciniolus*, Dim. of *luscinia*; OF. *lousignol*, *lurcignol*; Ital. also *rossignuolo*; Sp. *ruiseñor*; Port. *roucinhol*; Prov. *rossinhol*. 2) From the Ital. *ambasciata*, embassy. This word derives from the Goth. *andbahti*; OG. *ampaht*; Germ. *Amt*, office. From the Goth. the Lat. *ambactus* (Caes. B.G. 6, 15), from this the subst. *ambactia* = *ambassia* = *ambascia*. 3) From a Lat. form *leviarius*, der. fr. *levis*; Prov. *leugier*; Sp. *lijero*; Fr. *léger*. 4) From a Lat. form *pensare*, freq. of *pendere*, derives the It. verb. *pesare*, to weigh, Fr. *peser*, Sp. *pesar*. 5) *Piacevole*, pleasant, *spiacevole*, unpleasant. The prefix *s* is the Lat. *dis*. 6) From *turco*, Turkish. The blue colour seems to have had some relation to the Turks; the words *turchese*; Fr. *turquoise*; Sp., Port. *turquesa*, turkoi, turquois, confirm this opinion. 7) From the OHG. *gelo*, yellow. The Lat. *galbinus* may be of another origin. 8) Lat. *strictus*; Prov. *estreit*; Fr. *étroit*; Sp. *estrecho*. The Engl. *strict* is of the same origin.

Abbiamo mangiato dell' uva molto dolce. Che begli occhi azzurri! Gli uomini e le donne sono soggetti alle stesse passioni. Datemi della carta bianca e dell' inchiostro turchino. Egli è un uomo dotto e celebre. Gli ambasciatori spagnuolo e portoghese (*Portuguese*) sono partiti. I classici italiani sono ammirati in tutto il mondo. La nostra passeggiata non sarà molto aggradevole; il tempo è troppo brutto.

### Traduzione. 32.

These geese are big and fat. That gentleman is not so tall as this. Michelangelo was a famous sculptor, and Raphael (*Raffaello*) Sanzio a very great painter. These steel-pens are too thick and heavy. 1What 4beautiful 2houses and 3gardens! These books are useful and agreeable. The Italian grape is very sweet. My cousin lives (*sta*) in a distant town. The blue eyes of this girl are very fine. Many plants always have green leaves. The Italian songs are merry. The black hats of those gentlemen are too low. (The) iron is a heavy metal. Do *you* see (transl. *See you*) that large house? Do you also see those large doors? St. Peter's (*San Pietro*) at Rome is a magnificent church. Who is that gentleman with the gray beard? He is the author of a famous novel (*romanzo*). Our teacher lives in that high but very narrow house. On the round place there is a little house. Cimabue and Tiziano were very celebrated painters. The modern (*moderno*, *a*) Italian music is less (*meno*) beautiful than the (*della*) German music.

### Diálogo.

È (Ella) contenta, Signore?	No, non sono contento.
Chi era Raffaello Sanzio?	Era un celebre pittore italiano.
Come trova (Ella) i sonetti del Petrarca?	Li ( <i>them</i> ) trovo come ognuno li trova; sono magnifici.
Chi è partito oggi?	Mia madre e mio padre sono partiti.
E chi è arrivato?	Il cugino, la cugina e mia sorella sono arrivate.
Le piace ( <i>Do you like</i> ) la musica francese?	No, preferisco la musica italiana.
Conosce (Ella) quella signora?	Sì, è un ricca Inglese.
Chi è quel signore col cappello bianco?	È un francese molto dotto.
Dove sta il tuo sarto?	In via del re, in una casa rossa.
Sono buone le stoffe inglesi?	Sono eccellenti.
Ha veduto i giardini pubblici di questa città?	Sì, sono belli, lunghi e larghi.



## Nineteenth Lesson.

### Degrees of Comparison.

The Comparison of Italian adjectives is quite analogous to the English. The comparative degree is formed by the word *più*, more, and the superlative by *il più* (fem. *la più*), the most. Examples:

#### Comparative.

<i>bello</i> ,	}	beautiful.	<i>più bello</i> ,	}	more beautiful.
f. <i>bella</i> ,			<i>più bella</i> ,		

#### Superlative.

<i>il più bello</i> ,	}	the most beautiful.
<i>la più bella</i> ,		

A negative comparison is effected by the words *meno*, less, for the comparative degree, and *il meno\**) (f. *la meno*), the least, for the superlative, as:

<i>bello</i> ,	}	beautiful.	<i>meno**)</i> <i>bello</i> ,	}	less beautiful
f. <i>bella</i> ,			<i>meno bella</i> ,		
			<i>il meno bello</i> ,	}	the least beautiful.
			<i>la meno bella</i> ,		

Moreover, there is a *Superlativo assoluto* (without comparison) by which a *high degree* is expressed. It is formed by the addition of the syllable *issimo* for masculine, and *issima* for feminine, as:

<i>cattivo</i> , bad.	Superl. ass. <i>cattivissimo</i> (fem. <i>cattivissima</i> ),
	very bad, extremely bad.
<i>diligente</i> , diligent.	Sup. ass. <i>diligentissimo</i> (fem. <i>diligentissima</i> ),
	very diligent.

(For further observations on the degrees of comparison see the 2nd Part.)

The following adjectives have, besides their regular form, an *irregular* (Latin) one:

#### Comp.

<i>Alto</i> , a, high.	<i>superiore</i> , higher, superior.
<i>buono</i> , a, good.	<i>migliore</i> , better.
<i>cattivo</i> , a, bad.	<i>peggiore</i> , worse.
<i>grande</i> , great.	<i>maggiore</i> , greater, older or elder.
<i>piccolo</i> , a, little.	<i>minore</i> , less, younger.

\*) *Meno*, being an adverb, is invariable.

\*\*) The final *o* of *meno* is sometimes dropped (except before *s impura*) as: *men bello*. In poetry *manco* is sometimes used for *meno*, as: *Manco infelice di me*, less unhappy than I.

## Sup.

*il suprême* } the highest.  
*la suprême* } the supreme.  
*il, la migliore*, the best.  
*il, la peggiore*, the worst.  
*il, la maggiore*, the greatest, oldest or eldest.  
*il, la minore*, the least, youngest.

## Superl. assol.\*)

*sómmo*, -a, very high; the highest.  
*óttime*, a, very good; the best.  
*péssimo*, a, very bad; the worst.  
*mássimo*, a, very great; the greatest.  
*ménomo*, a, \ very little; the least.  
*(mínimo)* }

The irregular Latin forms, with the exception of *migliore*, *peggiore*, *ottimo*, *pessimo*, are not to be used of material things; thus, for instance, not: *il maggior giardino*, but *il più gran giardino*.

Five adjectives form their *superl. assol.* (in the Latin way) in *errimo*. They are:

*acere*, sharp — *acerrimo*.  
*célebre*, famous — *celebérrimo*.  
*íntegro*, unblemished — *integérrimo*.  
*misero*, miserable — *misérrimo*.  
*salúbre*, healthy — *salubérrimo*.

## Observations.

The English *than* is rendered in two different ways, viz.:

1) When followed by a *substantive with* or *without an article* (or by a *pronoun*), *than* is *not* translated, and the substantive or pronoun is put in the *genitive case*, as:

*Il sole è più grande della luna*, the sun is larger than the moon.

*Tu sei più grande di me*, thou art taller than I.

*Egli è più eloquente di Cicerone*,\*\*) he is more eloquent than Cicero.

\*) The *superlativo assol.* of these adjectives has the *highest degree* in comparison. Thus *sommo* means *very high* or *extremely high* as well as the *highest*.

\*\*) Before *proper names* and before the word *uno*, we may just as well employ *che*, as: *Egli è più eloquente che C.* In general *che* expresses the *measure*, whilst *di* only denotes the *higher degree*. When I say: *Il sole è più grande della luna*, the sense is: The moon is *small*, but the sun is *large*. These examples show

2) It is translated *che*, when the comparison is merely expressed by *più* or *meno*, without an adjective following, as:

*V'è più oro che argento*, there is more gold than silver.

3) When two *different adjectives* are compared with one another, *than* must likewise be rendered by *che*, as:

*Egli è più fortunato che prudente*, he is more happy than prudent.

4) When two *verbs* are compared, *than* is rendered by *che* and followed by *non*, if no *negation* precedes, as:

*Voi parlate più che non pensate*, you speak more than you think.

**NB.** When two or more *substantives* are compared, not by means of an adjective (as 1), but by a *verb*, one can use either *che* or *di*, as:

*Il fratello scrive più che il (del) cugino.*

The brother writes more than the cousin.

5) *Adverbs* are always compared with one another by *che*, as:

*È meglio oggi che domani*, better to-day than to-morrow.

The English *as* — *as* or *so* — *as*, which precedes the adjective, is rendered by *così* (*si*) — *come*, or *tanto* — *quanto*, as:

*Il nostro giardino è così (tanto) bello come (quanto) il vostro*, our garden is as fine as yours.

**NB.** *Così* (*si*) and *tanto* are sometimes omitted.

The comparison of *several qualities belonging to one and the same object* is expressed by *così* — *che*, as:

*Quella ragazza è così bella che innocente*, that girl is as beautiful as innocent.

*As much (as many)* — *as*, corresponds to *tanto*, *a* — *quanto*, *a*, as:

*Ho tanti libri quanti voi*, I have as many books as you.

**NB.** *As*, when meaning *in the same condition*, is *tale* — *quale* (adjective); as:

*Vi rendo i libri tali quali li ho ricevuti.*

I give you the books back as I have received them.

---

that the use of *di* or *che* is often rather arbitrary. In sentences, where several Genitives following each other would offend the ear, *che* is used instead of *di*; thus: *I libri della cugina sono migliori che i libri dei cugini*, in order to avoid *dei libri dei cugini*.

## Words.

<i>Lo scarafaggio</i> , <sup>1)</sup> the beetle.	<i>la lingua</i> , the language.
<i>l'insétto</i> , the insect.	<i>l'arte</i> , the art.
<i>l'ape</i> , the bee.	<i>l'ásino</i> , the ass.
<i>il verme</i> , } the worm.	<i>il pázzo</i> , the fool.
<i>il báco</i> , }	<i>il sávio</i> , the wise man.
<i>il mόνte</i> , } the mountain.	<i>fedéle</i> , faithful, true.
<i>la montágna</i> , <sup>2)</sup> }	<i>córtto</i> , short.
<i>la sèta</i> , the silk.	<i>cortése</i> , polite.
<i>l'Olánda</i> , Holland.	<i>fértile</i> , fertile.
<i>l'elefánte</i> , the elephant.	<i>fórtte</i> , strong.
<i>il camméllo</i> , the camel.	<i>popoláto</i> , peopled, populous.
<i>la natúra</i> , the nature.	<i>amáto</i> , loved, beloved.
<i>il sérvó</i> , the man-servant.	<i>disprézzato</i> , <sup>3)</sup> despised.
<i>la sérra</i> , the maid-servant.	<i>ordinariaménte</i> , adv. usually.
<i>la sála</i> , the drawing-room.	<i>spéssso</i> , <sup>4)</sup> often.

## Reading Exercise. 33.

L'Europa è più piccola dell' Asia. La Germania è più fértille dell' Olanda. L'ape ed il baco da seta (*silk-worm*) sono utilissimi insetti. Il sávio è più felice del pazzo. Mia sorella è più grande di me, ma è anche maggiore. Questo scarafaggio è più grosso di quello. Il tetto della chiesa è più alto che largo. Queste sale sono più larghe che lunghe. Questa serva ciarla (*chatters*) più che *non* lavora (*works*). Egli sa (*knows*) più che *non* dice. I palazzi dei duchi sono grandissimi e bellissimi. Era un ragazzo póvero povero.\*) L'elefante è il più grande di tutti gli animali terrestri. Il cavallo è più bello del cammello. Il nostro giardino è (tanto) grande quanto il vostro. Mia zia è minore di mia madre, ma è più grande di lei. La città di Venezia è più bella della città di Trieste. Era una péssima faccènda (*business*). Queste mele sono migliori di quelle pere. Queste susine sono óttime. Il metalli sono utilissimi agli uómini. I mesi di

\*) By the repetition of an adjective the expression becomes more emphatic, as: *povero*, poor; *povero povero*, very poor, poor as a churchmouse. Similar forms are: *bel bello*, quite at one's ease, *pian piano*, softly etc. Ex.:

*Don Abbondio tornava bel bello dalla passeggiata verso casa (M).*  
D. A. went home from his walk quite slowly.

1) From the Lat. *scarabaeus*; Fr. *scarabée*; Sp. *escarabajo*. —

2) From the Lat. *montanea* (*montana*); Fr. *montagne*; Sp. *montaña*.

3) *Dis-prezzo*; the word *prezzo*, price, from the Lat. *pretium*; Fr. *prix*; OFr. *preis*, *pris*; Prov. *pretz*; Sp. *prez* (glory) and *precio* (price); Germ. *Preis*; Engl. *price*. 4) Lat. *spissus*, thick; Fr. *épais*; OFr. *espais*; Sp. *espeso*. The It. *spesso* also means "thick, dense" etc.

Lúglio e d'Agosto sono caldissimi. L'uomo (il)\*\*) più ricco non è sempre il più felice.

#### Traduzione. 34.

This wine is worse than (the) water. That beer is not so (less) bad. December and January are the coldest months of the year. Also (the) November is often very cold. The Italian language is very rich. (The) dogs are the most faithful of all (the) animals. She is a very poor girl. Thy brother is older than thy cousin. (The) simple nature is more amiable than (the) art. The count's palace is more high than broad. This house is not so high. These books are not so good as those. (The) iron is a very useful metal; [it] is more useful than (the) gold and (the) lead (*piombo*). The most useful insects are the bee and the silk-worm. The children of the poor (*pl.*) are often happier than the children of the rich (*pl.*). Emily is a very fine girl; she is younger than her sister Lucy. This mountain is very high, higher than all the other mountains of this country. It is the highest mountain which I know (*che io conosca*). The 22nd (of) June is the longest, the 22nd (of) December the shortest day of the year. Mr. Calamari\*) is a very polite man; he is more polite than his brother. The rose is the finest of all (the) flowers. Mr. A. is a *very respectable* (from *integro*) man.

#### Diálogo.

Signorina Maria, è maggiore o minore di sua ( <i>your</i> ) sorella Luigia?	Io sono la maggiore di tutte le mie sorelle.
È ricco il suo ( <i>your</i> ) vicino?	È meno ricco di suo fratello ch'è in America.
Qual è il metallo**) più utile?	Il ferro.
Quali sono i metalli più pesanti?	L'oro ed il piombo sono i più pesanti metalli.
Come trova ( <i>do you find</i> ) questa birra?	È cattivissima (pessima).
Avete della birra migliore?	No, Signore, non ne abbiamo altra ( <i>no other</i> ).
Qual è il mese più freddo dell'anno?	Gennajo è ordinariamente il più freddo.
È salubre il clima di quel paese?	Sì, è saluberrimo.
È utile l'asino?	È tanto utile quanto il cavallo.

\*) See Note \*) page 36.

\*\*), When the *Sup. relat.* follows its noun, the article is frequently omitted.

Quanti scolari ha il tuo maestro? Ha tanti scolari quanti il tuo.  
 Come parla egli la lingua italiana? Parla benóne;\*) meglio (*better*, *adv.*), di suo fratello Luigi.  
 Come scrive (*writes*) sua (*your*) cugina? Ella scrive meglio di me.  
 Qual' è l'animale più crudele? La tigre è un animale crudelissimo; essa (*he*) è più crudele di tutti gli altri animali.  
 Dove si trova il miglior ferro? Il ferro migliore si trova in Isvèzia.

## Twentieth Lesson.

### On the regular verb. Verbi regolari.

The verb consists of two elements, viz. the *root* and the *terminations*. The former is always *invariable* in regular verbs; the latter, however, undergo certain variations, by which *persons* and *tenses* are distinguished.

By the *termination* of the *Infinitive Mood* we distinguish three different forms of conjugation, viz.:

The *first* conjugation, with the Infinitive Mood ending in *are*, as: *trovare*, to find.

The *second* conjugation, with the Infinitive ending in *ere*, as: *vendere*, to sell.

The *third* terminating in *ire*, as: *sentire*, to feel.

### N o t e.

The vowel preceeding the last syllable *-re* is *characteristic* of the whole conjugation. The inflexions *after* these characteristic vowels are nearly alike in all three conjugations.

Some terminations are even always the same; they are:

The 2nd pers. Sing. ending in i.					
"	1st	"	Plur.	"	" <i>mo.</i>
"	2nd	"	Plur.	"	" <i>te.</i>

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\*) Adjectives and adverbs sometimes take the terminations by which the meaning of substantives is modified, as: *beno*, well, *benone*, very well; *póvero*, poor, *poverino*, poor little.

I. Conjug.	II. Conjug.	III. Conjug.
<i>Infinito.</i>	<i>Infinito.</i>	<i>Infinito.</i>
<b>trov-äre,</b>	<b>vénd-ere,</b>	<b>serv-äre,</b>
to find.	to sell.	to serve.
(Charact. vowel <i>a</i> )	(Charact. vowel <i>e</i> )	(Charact. vowel <i>i</i> ).

## Indicativo.

*Presente.*<sup>1)</sup>

Io trov-o, I find	vénd-o, I sell	sérv-o, I serve
tu —i, thou findest	—i, thou sellest	—i, thou servest
egli —a, he finds	—e, he sells	—e, he serves
noi —iámo, we find	—iámo, we sell	—iámo, we serve
voi —áte, you find	—áte, you sell	—áte, you serve
eglinotróvano,th.find.	vénd-ono, they sell.	sérvono, they serve.

*Imperfetto.*

Trov-áva, I found	vend-éva, I sold	serv-íva, I served
—ávi, thou foundst	—évi, thou soldst	—ívi, thou servedst
—áva, he found	—éva, he sold	—íva, he served
—avámo, we found	—evámo, we sold	—ivámo, we served
—aváte, you found	—eváte, you sold	—iváte, you served
—ávano, they found.	—évano, they sold.	—ívano, they served.

*Passato remoto.*

Trov-ái, I found	vend-éi, I sold	serv-íi, I served
—ásti, thou foundst	—ésti, thou soldst	—ísti, thou servedst
—ò, he found	—è, he sold	—ì, he served
—ámmo, we found	—émmo, we sold	—ímmo, we served
—áste, you found	—éste, you sold	—íste, you served
—árono, they found.	—érono, they sold.	—írono, they served.

1) Concerning the formation of the Italian verb we give the following hints: The verbs of the I. Conj. are partly verbs of the first Latin conjugation, partly they derive from verbs of the II. and III. Lat. conjugation. Thence the great number of the verbs belonging to the I. Ital. conjugation, whereas those of the II. and III. are by far less numerous. The *irregular* Ital. verbs, however, belong almost exclusively to the II. and III. conjugation.

The Lat. *Praesens*, *Imperfectum*, and *Perfectum* are still extant as the It. *Presente*, *Imperfetto*, and *Passato remoto*. This is also the case with the *Praesens Coniunctivi*, whereas the *Imperfetto Coniunctivo* derives from the Lat. *Plusquamperf. Coniunctivi* (*amassi = amavissem.*). The composition of the tenses with *habere*, though rarely, already occurs in Latin. The Romance *Futuro* is but a blending of the *Infinitive* with the *Praesens* of *habere*. Thus: *venderò = (a)vendere ho* (i. e. *habeo*), I have to sell = I shall sell. In the same way the *Condizionale* is but the *Infinitive* with the *Perfectum* of *habere*, as: *sentirei = (a)sentire habui = (a)sentir = e(bb)i*, literally: I had to feel = I should feel.

*Futuro (semplice).*

Trov-erò, I shall		vend-erò, I shall		serv-irò, I shall	
-eràì, thou wilt	And.	-eràì, thou wilt	sell.	-iràì, thou wilt	serve.
-erà, he will		-erà, he will		-irà, he will	
-erèmo, we shall		-erèmo, we shall		-irèmo, we shall	
-erète, you will		-erète, you will		-irète, you will	
-eránno, th. will		-eránno, th. will		-iránno, th. will	

*Condizionale.*

*Presente.*

Troverèi, I should		venderèi, I should		servirèi, I should	
-erèsti, thou wldst.	And.	-erèsti, thou wldst.	sell.	-irèsti, th. wouldst	serve.
-erèbbe, he would		-erèbbe, he would		-irèbbe, he would	
-erèmmo, we shld.		-erèmmo, we shld.		-irèmmo, we shld.	
-erèste, you would		-erèste, you would		-irèste, you would	
-erèbbero, they w.		-erèbbero, they w.		-irèbbero, they w.	

*Imperativo.*

<i>Trova</i> , find (thou).	<i>vèndi</i> , sell (thou).
<i>non trovàre</i> ,*) do (thou) not find.	<i>non vèndere</i> , do (thou) not sell.
<i>tróvi</i> , find (polite form).	<i>vènda</i> , sell (you).
<i>troviàmo</i> , let us find.	<i>vendiàmo</i> , let us sell.
<i>trovâte</i> , find (you).	<i>vendète</i> , sell (you).
<i>tróvino</i> , find.	<i>vèndano</i> , sell.

*sèrvi*, serve (thou).  
*non servìre*, do (thou) not serve.  
*sèrva*, serve.  
*serviàmo*, let us serve.  
*servíte*, do (you) serve.  
*sèrvano*, serve.

*Congiuntivo.*

*Presente.*

Ch'io tróv- <i>i</i> , that I find	vènd- <i>a</i> , that I sell
che tu - <i>i</i> , that thou find	- <i>a</i> , that thou sell
ch'egli - <i>i</i> , that he find	- <i>a</i> , that he sell
che noi -iàmo, that we find	-iàmo, that we sell
che voi -iâte, that you find	-iâte, that you sell
ch'eglino tróv- <i>ino</i> , that they find.	vènd- <i>ano</i> , that they sell.

*sèrv-a*, that I serve  
 -*a*, that thou serve  
 -*a*, that he serve  
 -iàmo, that we serve  
 -iâte, that you serve  
*sèrv-ano*, that they serve.

\*) In the ancient form of languages, in Greek for inst., the infinitive is used for the imperative. Little children are apt to do the same.



*Imperfetto.*

Se io trov- <i>assi</i> , If I	found.	vend- <i>essi</i> , If I	sold.	serv- <i>issi</i> , If I	served.
se tu - <i>assi</i> , if thou		- <i>essi</i> , if thou		- <i>issi</i> , if thou	
s'egli - <i>asse</i> , if he		- <i>esse</i> , if he		- <i>isse</i> , if he	
se noi - <i>assimo</i> , if we		- <i>essimo</i> , if we		- <i>issimo</i> , if we	
se voi - <i>aste</i> , if you		- <i>este</i> , if you		- <i>iste</i> , if you	
s'eglino - <i>assero</i> , if they		- <i>essero</i> , if they		- <i>issero</i> , if they	

## Infinito Passato.

Aver trov-*uto*, having found. | aver vend-*uto*, having sold.  
 aver serv-*ito*, having served.

## Participi e Gerundi.

*Presente.*

*Part.* trov-*ante*,\*) finding. vend-*ente*,\*) selling.  
*Gerund.* trov-*ando*, finding. vend-*endo*, selling.  
 serv-*ente*,\*) serving.  
 serv-*endo*, serving.

*Passato.*

*Part.* trov-*uto*, a, found. vend-*uto*, a, sold.  
*Gerund.* avendo trov-*uto*, having found. avendo vend-*uto*, having sold.  
 serv-*ito*, a, served.  
 avendo serv-*ito*, having served.

## Compound Tenses. Tempi composti.

*Passato prossimo.*

<i>Io ho</i>	} trovato, venduto, servito,	<i>I have</i>	} found.
<i>tu hai</i>		<i>thou hast</i>	
<i>egli ha</i>		<i>he has</i>	

*Trapassato prossimo.*

<i>Io aveva</i>	} trovato, venduto, servito,	<i>I had</i>	} found.
<i>tu avevi</i>		<i>thou hadst</i>	
<i>egli aveva</i>		<i>he had</i>	

*Trapassato remoto.*

*Io ebbi trovato, venduto, servito*, I had found, sold, served.

*Futuro composto.*

*Io avrò trovato, venduto, servito*, I shall have found, sold, served.

## Condizionale.

*Passato.*

*Io avrei trovato, venduto, servito*, I should have found, sold, serv.

\*) Seldom used.

## Congiuntivo.

## Passato.

<i>Ch'io abbia</i>	} trovato, venduto, servito, etc. etc.	that I have	} found.
<i>che tu abbi</i>		that thou have	
<i>etc. etc.</i>		etc. etc.	

## Trapassato.

(Se) *Ch'io avessi trovato, venduto, servito*, (If) that I had found, sold, served.

## N o t e.

The interrogative, negative and negative-interrogative forms of all regular and irregular verbs are exactly like those of the auxiliary verbs, *with* or *without* personal pronouns, as:

## With pronoun.

*Io compro*, I buy.

*compro io?* do I buy?

*Io non compro*, I do not buy.

*Non compro io?* do I not buy?

## Without pronoun.

*Compro*, I buy.

*compro?* do I buy?

*non compro*, I do not buy.

*non compro?* do I not buy?

## Words of the following Reading Exercise.

<i>Divise</i> (p. rem.), he distributed.	<i>prendere</i> <sup>4</sup> ) (irreg.), to take.
<i>il bene</i> , goods, wealth.	<i>la sicurtà</i> ( <i>sicurtà</i> ), security.
<i>riservare</i> , to keep, to reserve.	<i>potuto</i> (past part. of <i>potere</i> ), been able.
<i>solamente</i> , solely; but.	<i>rubare</i> <sup>5</sup> ) to steal.
<i>l'anello</i> , the ring.	<i>salvo</i> , a, sure, saved.
<i>prezioso</i> , precious.	<i>invece</i> , in (its) stead.
<i>disse</i> (p. rem.), he said.	<i>il ritorno</i> , the return.
<i>a chi</i> , to him who . . .	<i>d'altrui</i> , of another, other people's.
<i>saprà</i> , (will know) will be able	<i>fedelmente</i> , adv. faithfully.
<i>l'azione</i> , the action. [to.	<i>bene</i> , adv. well.
<i>generoso</i> , a, generous.	<i>non — che</i> } only.
<i>partire</i> , to depart, to set out.	<i>se non</i>
<i>ritornare</i> <sup>1</sup> ) to return.	<i>scellerato</i> , a, wicked.
<i>dopo</i> , after.	<i>restituire</i> , to render, to give back.
<i>mi</i> , me, to me.	<i>passare</i> <sup>6</sup> ) to pass by.
<i>affidare</i> <sup>2</sup> ) to entrust.	
<i>la cassetta</i> <sup>3</sup> ) the chest.	
<i>pieno</i> , a, full, filled with.	

1) Lat. *tornare*, to turn on a lathe; Sp. *tornar*; Fr. (*re*)*tourner*. 2) From a Lat. type *ad-fidere* instead of *confidere*. 3) Dim. of *cassa*. This word, Sp. *caja*; Prov. *caissa*; Fr. *caisse*; Engl. *case* and *cash*, from the Lat. *kapsa* (κάψα), trunk. 4) From the Lat. *prehendere*. The family of this word is very numerous in the Romance languages. 5) From the LL. *de-raubare*, *derobare* = *robam* i. e. *vestem eripere*. Sp. *robar*; Engl. *to rob*; Fr. (*dé*)*rober*. 6) Probably from a freq. of *pandere* (Supin. *passum*); Fr. *passer*; Sp. *pasar*; Port., Prov. *passar*; Engl. *to pass*.

*la peschiéra*, the fish-pond.

*precipitare*, to precipitate.

*l'aiùto*, help, assistance.

*si*, himself.

*córsi* (p. rem.), I ran.

*prónto*, a, ready, quick.

*caváre*, to draw out.

*ténuto*, a (past part.), obliged.

*soccórrere* (irr.), to assist.

*il pericolo*, the danger.

*scambievolménte*,<sup>1)</sup> adv. mu-

*allóra*,<sup>2)</sup> then.

*addormentáto*, a, fallen asleep.

*l'órlo*,<sup>3)</sup> the brink.

*il precipizio*, the precipice.

*éi* (inst. of *egli*), he.

*vi* (added to the Infinitive),

there, in, into.

*cadúto*, a (past part.), fallen.

*lo* (acc.), it, him.

*liberáre*, to deliver, to free.

*abbracciáre*, to embrace.

*teneraménte*, adv. tenderly.

*déve*, must (3rd pers. sing. pres.).

### Reading Exercise.

#### Un padre e tre figli.

Un ricco padre divise a tre figli i suoi beni. Si riserbò solamente un anello prezioso e disse: Questo sarà dato a chi di voi saprà fare l'azione più bella\*) e più generosa. I figli partirono e ritornarono dopo tre mesi.

Il primo disse: Uno straniero mi ha affidato una cassetta piena d'oro senza prenderne (*to take for it*) sicurtà alcuna. Avrei potuto *rubarla* (*to steal it*) a man salva (*without any danger*); ma invece al suo ritorno gliel' (*it him*) ho fedelmente restituita. Il padre rispose (*answered*): Tu hai fatto bene, ma però (*nevertheless*) non hai fatto che il tuo dovere; saresti stato il più scellerato uomo del mondo a rubarla (liter.: *to steal it* = *if you had stolen it*). Ognuno deve restituirla\*\*) fedelmente quel ch' (*that which*) è d'altrui.

Il secondo disse: Io passava un giorno vicino ad (*close by*) una peschiera; vidi (*I saw*) precipitarvi un fanciullo. Senza il mio aiuto ei si sarebbe annegato (*had been drowned*). Io corsi pronto e lo cavai salvo dall' acqua.

Anche la tua azione è buona, rispose il padre, ma anche tu non hai fatto che il tuo dovere. Siamo tutti tenuti a soccorrerci (*to assist each other*) nei pericoli scambievolmente.

Il terzo allora disse: Un giorno io ho trovato un mio nemico (*See Lesson 14, 4*) addormentato sull' orlo d'un precipizio. Voltandosi (*on turning round*) ei vi sarebbe ca-

\*) The superlative is often placed after the substantive.

\*\*) Before consonants (except *s* impura) the Infinitive sometimes drops its final *e*.

1) This adverb from the Infin. *cambiare*, to change, from the Lat. *cambiare* in lieu of *campire*; Sp., Port. *cambiar*; OFr. *cangier*; Fr. *changer*; Engl. *to change*. 2) Lat. *ad illam horam*; Fr. *alors*.

3) Lat. *orula*, Dim. of *ora*, brink; Fr. *orle*; Sp. *orla*, *orilla*.

duto; io l'ho (*have him*) liberato dal pericolo. Ah figlio! disse il padre, abbracciandolo (*embracing him*) teneramente; a te (*to you*) si deve (*must be given*) l'anello.

Il fare (*doing*) del bene agli stessi nemici (*even to enemies*) è l'azione più bella e più generosa.

### Exercises\*)

on the three regular Conjugations.

#### I. Conjugation.

I speak Italian. Our teacher speaks six languages, he has told us (*ci* before the Verb; and likewise the other pronouns in the *dat.* and *acc.*), that he lived ("has lived" in Ital.) several years in the (*all'*) foreign country. I should have spoken to the foreigner, if I had met him (*lo*). These merchants work much, but they earn little, because the competition is very great. How many persons shall you invite for dinner? I shall invite twelve persons; my sister wishes that I invite also some of her friends (*f.*). Tasso has written (the) "Jerusalem delivered"; in this poem he relates how an army consisting (*composto*) of (*di*) Christians of different nations delivered (has delivered) the Holy Sepulchre. Charles, take the letter to the (*alla*) post-office, and when you come home (*Gerund.*), buy some fruit for this evening. Miss Mary! You sing so nicely (*tanto bene*), [do] sing once more the Neapolitan song "Santa Lucia"! My music-master sang (*pass. rem.*) a very fine Italian song. We shall send you (*vi*) the wares (which) (*che*) you (*voi*) have ordered (see Note page 31). Thank your (*tuo*) uncle for the fine book (which) (*che*) he has bought you (thee) (*ti*). How long time did your mother remain (*pass. rem.*) on the country? She remained only a month, and we had wished and hoped that she would remain there (*ci*) the whole summer, since (*poichè*) the physician had ordered her (*le*) a change of air. When will the ladies arrive? They will arrive at four o'clock in the afternoon. The general has ordered (that) the soldiers should remain in the barracks. Excuse, if I did not (*non l'ho = la ho*) greet you; I did not see you.

to speak, *parlâre*.

to sing, *cantâre*.

to bring (take), *portâre*.

to send, *mandâre*.

to buy, *comp(e)râre*.

to form, *formâre*.

to call, *chiamâre*.

to invite, *invitâre*.

to earn, *guadagnâre*.

to tell (relate), *raccontâre*.

to work, *lavorâre*.

to deliver (liberate), *liberâre*.

\*) In these Exercises the English expressions are accommodated to the Italian translation.

to arrive, <i>arrivare</i> .	the competition, <i>la concorrenza</i> .
to purify, <i>purgare</i> .	for dinner, <i>a pranzo</i> .
to imitate, <i>imitare</i> .	Jerusalem, <i>Gerusalemme</i> .
to receive, <i>ricevere</i> .	the poem (epic), <i>il poema</i> .
to fight, <i>combattere</i> .	the Christian, <i>il cristiano</i> .
to kill, <i>uccidere</i> .	the grave (sepulchre), <i>il sepolcro</i> .
to meet, <i>incontrare</i> .	Neapolitan, <i>napolitano</i> .
to leave, <i>lasciare</i> .	only, <i>soltanto</i> .
to change, <i>cambiare</i> .	this evening, <i>questa sera</i> .
to give, <i>dare</i> (with <i>Cong.</i> ).	the summer, <i>l'estate</i> .
to order, <i>ordinare</i> , <i>ordinare</i> (with <i>Cong.</i> ).	the change of air, <i>il cambiamento d'aria</i> .
the foreign country, <i>l'estero</i> .	the barracks, <i>la caserma</i> .
live! (2. p.), <i>viva!</i> .	

## II. Conjugation.

I receive a letter from my mother every week. Also my sister writes me (*mi* bef. the Verb) often. Write to your friend that I shall read with pleasure the book (which) (*che*) he has sent me (*mi* bef. the Verb). The soldiers fought bravely for their (the) country and dearly (*cara*) sold their lives (life). Many [people] do not believe in (*in*) God, but they would be happier, if they did believe in him (*in lui* after the Verb). Fear nothing, dear child, I shall write to your parents that you are innocent. Does this dog bite? No, he never bites. If he did bite me (*mi*), I should beat him (*lo*). I am afraid (that) you will fall. I was afraid you would fall. I don't think (that) he will return so soon (*così presto*) from Russia. (Do) not repeat what I have related. This poor youth lost (*pass. rem.*) his parents when (*quando*) he was still in the cradle. When I see him (*lo*), I shall tell him (*gli*) what I read (have read) in a foreign paper about his invention. If I did see him (*lo*), I should invite him. Our neighbour sold (*pass. rem.*) his garden for (*per*) 3500 marcs. For (*per*) 50000 francs he would sell the house. We drink to the health of the emperor.

to receive, <i>ricevere</i> .	to drink, <i>bèvere</i> .
to beat, <i>battere</i> .	bravely, <i>valorosamente</i> .
to fight, <i>combattere</i> .	dear, <i>càro</i> .
to lose, <i>perdere</i> .	innocent, <i>innocente</i> .
to fear (be afraid), <i>temere</i> (with <i>Cong.</i> ).	never, <i>non — mai</i> .
to believe, <i>credere</i> (with <i>Cong.</i> ).	what, <i>quel che</i> .
to read, <i>leggere</i> (p. p. <i>letto</i> ).	the youth, <i>il giovinetto</i> .
to write, <i>scrivere</i> (p. p. <i>scritto</i> ).	in the cradle, <i>nelle fascie</i> .
to bite, <i>mordere</i> (p. p. <i>morso</i> ).	the invention, <i>l'invenzione</i> .
to fall, <i>cadere</i> .	the paper (news-p.), <i>il giornale</i> .
	to the health, <i>alla salute</i> .

### III. Conjugation.

Does the water boil? Not yet, but it will soon be boiling (boil). Boiled water (with *art.*) has no [agreeable] taste. Who sews this fine linen shirt? My sisters sew it (*la* bef. the Verb). I shall sew for papa half a dozen (*transl.* a. h. d.) pocket-handkerchiefs for christmas. Time flees and does not return. To-day I do not go out; the weather is too bad. When shall you depart? I should depart already to-morrow, if I was not unwell. Did you hear (*pass. rem.*) the report (detonation)? I slept so fast that I did not hear the report. He felt the importance of this step. If he had served his master with faithfulness and zeal, he would have a better position now. Follow the example of your superiors. In serving our country (*Gerund.*) we serve ourselves (*noi stessi*). Mr. Rossi is a very charitable man, he dresses several poor [people] every year. His friends informed him (*lo*) that all was lost. (The) Nations overcome (*soltiscono*) (the) pain in [a] different way; the German drinks it (*lo*) [away], the Frenchman eats it [away], the Spaniard weeps it [away], and the Italian sleeps it [away]. Sleep well, Sir.

to boil, *bollire*.

to sew, *cucire*.\*)

to flee, *fuggire*.

to go out, *escire*.

to depart, *partire*.

to hear, *sentire*.

to feel, *sentire*.

to follow, *seguire*.

to sleep, *dormire*.

to lie (tell a lie), *mentire*.

to punish, *punire*.

to dress, *vestire*.

to inform (advise), *avvertire*.

to eat, *mangiare*.

to weep, *piangere*.

soon, *presto*. already, *già*.

the taste, *il sapore*.

the shirt, *la camicia*.

the flax, *il lino*.

linen (adj.), *di lino*.

the pocket-handkerchief, *il fazzoletto*.

Papa, *il babbo* (for Papa, *pel babbo*).

for christmas, *a Natale*.

unwell, *indisposto*.

the report (detonation of a gun), *la schioppettata*.

so fast, *tanto profondamente*.

the importance, *l'importanza*.

the step (pace), *il passo*.

the faithfulness (loyalty), *la fedeltà*.

the zeal, *lo zelo*.

the position, *il posto, la posizione*.

the example, *l'esempio*.

the superior, *il superiore*.

\*) *Cucire* keeps the *i* of the termination before *o* and *a*, as:

Pres. Ind. *io cucio*

*tu cucì*

*egli cuce*

*noi cuciamo* etc.

*eglino cuciono*

Cong. *che io cucia*.

charitable, *caritativo*.

in (a) . . . manner (or way),  
in modo . . .

the pain, *il dolore*.

the Frenchman, *il Francese*.  
the Spaniard, *lo Spagnuolo*.

## Twenty-first Lesson.

### Peculiarities of different verbs.

1) Verbs ending in *care* and *gare*, as: *pagare*,<sup>1)</sup> to pay; *manicare*,<sup>2)</sup> to fail, when *c* or *g* is followed by *e* or *i*, insert an *h* after *c* or *g*, so as not to lose the hard sound, as:

*pago*, I pay.

*paghi*, thou payest.

*paga*, he pays.

*paghiamo*, we pay, etc.

Fut. *io pagherò*, I shall pay, etc.

*manco*, I fail.

*manchi*, thou failest.

*manca*, he fails.

*manchiamo*, we fail, etc.

Fut. *io mancherò*, I shall fail,  
etc.

2) Those in *ciare*, *giare* or *sciare*, where *i* does but indicate the soft pronunciation, drop this *i* before *e* or *i*, as:

*io mangio*, I eat.

*tu mangi* (not *mangii*),  
thou eatest.

Fut. *io mangerò*, I shall eat.

*io lascio*, I let.

*tu lasci*, thou lettest.

Fut. *io lascerò*, I shall let.

The verbs in *chiare* and *gliare* are subject to the same rule, as:

*Io consiglio*, I advise.

*tu consighi*, (not *consiglii*), thou advisest.

*io apparecchio*,<sup>3)</sup> I prepare.

*tu apparecchi*.

In the Fut., however, *io consiglierò*.

Finally this rule holds good of the verbs in *iare*, whenever the *i* of the termination is preceded by another vowel, as: *annoiare*,<sup>4)</sup> to annoy, to bother:

*io annoio*.

*tu annoti* (and not *annoi*).

1) The Lat. *pacare*, to tranquillize, had in LL. the signif. "to pay". Sp., Port. *pagar*; Prov. *pagar*, *payar*; Fr. *payer*. 2) From the Lat. *mancus*, defective, incomplete. Sp. *mancar*; Fr. *manquer*. 3) Lat. *apparare*; Fr. *appareiller*; Sp. *aparejar*; Prov. *aparellhar*; Engl. *to apparel*. 4) The subst. *noia*, ennui, Port. *nojo*; Sp. *enojo*; Prov. *enuei*; OFr. *enoi*, *enui*; Fr. *ennui*, from the Lat. *in odio*.

*Note.* Those verbs in *iare*, which in the *1st pers. sing.* of the *Pres. dell' Indic.* have the stress on the *i*, as: *spiare*,<sup>1)</sup> to spy; *Pres. io spio*, take another *i* in the *2nd pers. sing.*, as each *i* must be distinctly pronounced. Thus: *tu spiti*, *tu inviti*, thou sendest.

3) In the *1st, 2nd, and 3rd pers. sing.* and in the *3rd pers. plural*, the majority of the verbs in *ire* assume the terminations *-isco, -isci, -isce* — *iscono*, instead of *o, i, e* — *ono*, as, *finire* to end:

<i>finisco</i> , I end.	<i>finiamo</i> .
<i>finisci</i> .	<i>finite</i> .
<i>finisce</i> .	<i>finiscono</i> .

In the *Subjunctive* and *Imperative Mood* a similar alteration takes place, as:

<i>Ch'io finisca</i> , that I may end.	<i>che noi finiamo</i> .
<i>che tu finisca</i> .	<i>che voi finiate</i> .
<i>ch'egli finisca</i> .	<i>ch'eglino finiscano</i> .

Some verbs have both terminations. As: *Io nutro*, I nourish, and *Io nutrisco*. (A table of the verbs ending in *o* or *isco* will be found in Lesson 35.)

4) The *1st pers. sing. Imperf. dell' Indic.* sometimes terminates in *avo, evo, ivo*, as: *amavo, vendevo, sentivo*. *Io era* or *io ero*.

5) The termination *ato* of the *past part.* of the I. Conjugation is sometimes contracted into *-o*, as *privo*, bereft, for *privato*; *tocco*, touched, for *toccato* etc. These contracted forms have now become real *adjectives* and are mostly met with in poetry.

(Further irregularities in the conjugation will be noticed as they occur.)

#### Words.

<i>Il próssimo</i> , the neighbour.*)	<i>il cuore</i> , the heart.
<i>il debito</i> , the debt (money).	<i>la virtù</i> , the virtue.
<i>la colazione</i> , the breakfast.	<i>il vizio</i> , the vice.
<i>la cena</i> , the supper.	<i>la paglia</i> , <sup>2)</sup> the straw.
<i>la lezione</i> , the lecture.	<i>la preghiera</i> , <sup>3)</sup> the prayer,
<i>l'azione</i> , the action.	request.

\*) Liter.: The next.

1) The subst. *spia*; Sp., Prov. *espia*; OFr. *espie*; Fr. *espion*; Engl. *spy*; Germ. *Spion*, from the OHG. *speha*, to spy. 2) Lat. *palea*; Sp. *paja*; Port., Prov. *palha*; Fr. *paille*. 3) The verb *pregare*; Fr. *prier*; Engl. to *pray* from the Lat. *precari*.



*la sciéza*, the science.  
*il pericolo*, the danger.  
*il tè*, the tea.  
*la bugia*,<sup>1)</sup> the lie (fib).  
*la società*, the society.  
*le chiacchere*, the prattle.  
*la voce*, the voice.  
*il compágno di scuôla*, the school-fellow.  
*il calzoldio*, the shoemaker.  
*maturo*, ripe.  
*véro*, true.  
*capire (-isco)*,<sup>2)</sup> to understand.  
*fiorire (-isco)*, to blossom.  
*arrossire (-isco)*, to flush.  
*ubbidire (-isco)*, to obey.

*preferire (-isco)*, to prefer.  
*restituire (-isco)*, to give back.  
*riverire (-isco)*, to make one's compliments, greet, bid good bye.  
*cercare*,<sup>3)</sup> to seek.  
*dimenticare*, to forget.  
*pregare*,<sup>4)</sup> to beg, pray.  
*al contrario*, on the contrary.  
*adagio*, slowly.  
*da parte mia*, from my side (part).  
*frattanto*, meanwhile.  
*appena che*, as soon as.  
*già*, already.  
*finiscila una volta*, do cease!

### Reading Exercise. 35.

Preferisce Ella carta bianca a carta rossa? Perchè non paghi i tuoi débiti? Pagherò i miei débiti, appena che avrò il mio danaro. Non mancherò di fare (*to do*) il mio dovere. Manca un volume di questa ópera (*work*). Perchè non mangi queste ciriege? Non le mangio, perchè non sono mature. I libri che tu m'invii non sono quelli che io desidero. Quando scrive a sua sorella non dimentichi di riverirla da parte mia. Perchè non mi consigli di comprare questo giardino? Perchè non è bello. Capisce (Ella) questa donna? La (*her*) capisco quando parla adagio. Restituisci il libro al tuo compagno di scuola. Perchè non apparecchi la cena? Non mi (*me*) lascerò muovere (*move*) dalle vostre preghiere! Tutti preferiscono la gioventù alla vecchiaia. Chi non fugge il vizio, non ama la virtù. Molti bei fiori fioriscono nel nostro giardino. Le scienze fiorivano in Italia nel secéto (*17th century*). Ubbidiscono i suoi (*your*) scolari? Il maestro vuole che lo scolare ubbidisca. Di mattina (*in the morning*) preferisco il tè al caffè. Che cosa cerchi? Cerco una matita. Pregherò tuo fratello di mandarmi (*to me*) le commédie di Goldoni. Non dimenticherò di salutare sua madre. La (*you*) riverisco.

### Traduzione. 36.

Doest thou prefer this pencil to that pen? On the contrary, I prefer this pen to that pencil. Do (thou) not spy the actions of thy neighbour! These pupils do not obey. The girl blushed. Every man avoids (flies) the danger. Do

1) Probably from the OHG. *biugan*, to bend. 2) Lat. *capere*, to hold. 3) Lat. *circare*, to go to and for. OFr. *cerchier*; Fr. *chercher*; Prov. *cercar*. 4) See *preghiera*, page 87, Note 3).

*you* prefer tea to coffee or coffee to tea? Thou doest not well (*bene*) advise thy friends. Do not forget to (*di*) buy a pocketbook for me (*me*). Obey the voice (*alla voce*) of thy heart. He (*Colui*) who (*che*) obeys the voice of his heart will always be happy. We look [for] Charles's cap and Frederick's hat. Seek and thou wilt find! We should search, if we had a candle. I do not understand these books. Do you understand this word? The lesson ends to-day at 4 o'clock. Have done, or I shall leave the room. These flowers use to blossom (blossom usually) three times a (all') year. Thou wilt look for thy pens and thou wilt not find them (*le*, precedes the verb). Wilt thou prepare (the) dinner? Doest thou pay (for) these books? I shall not fail to do my duty. Embrace thy father, child! Why do you not give back the book to your fellow-pupil? With your (*tue*) requests (entreaties) you (*tu*) bother your superiors, do cease with them (stop them). We request you (*la*) to greet our father. Pay the tailor! Tomorrow I shall pay the tailor and the shoemaker. I shall soon have the honour to see you (*di vederla*), and in the meanwhile I bid you (*la* ...) good bye (make you my compliment).

#### Diálogo.

Quale di questi libri preferisce Ella?	Preferisco questo a quello.
Quando finisce oggi la scuola?	Finirà alle quattro.
Pare ( <i>it seems</i> ) che tu ti annoi in questa società?	Mi annoio perchè non capisco la lingua inglese.
Perchè non mangia Ella queste pere? Non sono buone?	Sono buonissime, ma io ho già mangiato abbastanza.
Non apparecchi la tavola pel pranzo?	Già, già*). La ( <i>it</i> ) apparecchierò subito.
Che mi ( <i>me</i> ) consigli di fare?	Ti ( <i>thee</i> ) consiglio di restare a casa.
Quando pagherà Ella il conto ( <i>note</i> ) del sarto?	Lo ( <i>it</i> ) pagherò domani.
Perchè non m' ( <i>me</i> ) invii i miei abiti?	Te li ( <i>you them</i> ) invierò la settimana prossima.
Ama (Ella) la lingua francese?	Preferisco la lingua inglese.
Che cosa mangeremo stasera (= questa sera)?	Non so ( <i>know</i> ); credo che avremo uccelli colla polenta.

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\*) *Già, già* is often used, as in the above sentence, as a rapid, interrupting affirmation, like the English "directly" etc.

Non vuol (Ella) far colazione No grazie! Ho già mangiato.  
*(breakfast)* con noi?  
 Non dimentichi di scrivermi! Non dimenticherò.

## Twenty-second Lesson.

### On pronouns. De' pronomi.

Pronouns are used to avoid the repetition of preceding substantives. There are six kinds of them, viz. 1) the *Personal*; 2) the *Demonstrative*; 3) the *Possessive*; 4) the *Interrogative*; 5) the *Relative* and 6) the *Indefinite*.

#### Personal pronouns. *Pronomi personali*.

There are two kinds of Personal Pronouns, viz. *Absolute* (assoluti) and *Conjunctive* (congiunti). The latter are only employed in the *dative* and *accusative* case.

The Italians consider a personal pronoun as *conjunctive* i. e. *coupled* with the verb, when *no stress* is laid on the pronoun and no *preposition precedes*, as in the following example: *Give me a book*, where the stress is laid on the word *book* and not on the pronoun *me*, which therefore is considered to be a *conjunctive pronoun*. In the sentence however: *Give the book to me and not to my sister*, the stress is laid on the word *to me*. Therefore *to me* is an *absolute pronoun*.

The former of the above sentences is rendered thus: *Dàtemi un libro*. (Here the pronoun and verb are even contracted into one word.)

The latter example is translated as follows:

*Date il libro a me e non a mia sorella*.

*Note.* The reason why the Romance languages have two sorts of personal pronouns is, because those little words like *mi, ti, si, li etc.* (French *je, tu, me, le, la etc.*) are not strong enough to bear the stress, when laid on the pronoun. Therefore more sonorous forms must be chosen. As, however, the Italian nominatives *io, tu, egli, ella etc.* are more sonorous than the French *je, tu, il, elle etc.*, the Italian language does not want particular forms for the *Nominative* case, whereas in French *moi* must be used instead of *je*, and *toi* for *tu* etc. In Italian only the *Dative* and *Accusative* cases have double forms.

We begin with the *Absolute Personal Pronoun* (pronome personale assoluto).

*First person.*

Sing.	<i>Io</i> , I	Plur.	<i>noi</i> , we
	<i>di me</i> , of me		<i>di noi</i> , of us
	<i>a me</i> , to me		<i>a noi</i> , to us, us
	<i>me</i> , me, myself		<i>noi</i> , us, ourselves
	<i>da me</i> , from (by) me.		<i>da noi</i> , from (by) us.

*Second person.*

Sing.	<i>tu</i> , thou	Plur.	<i>voi</i> , you
	<i>di te</i> , of thee		<i>di voi</i> , of you
	<i>a te</i> , to thee		<i>a voi</i> , to you
	<i>te</i> , thee, thyself		<i>voi</i> , you, yourselves
	<i>da te</i> , from (by) thee.		<i>da voi</i> , from (by) you.

*Third person.*

*Maschile (Masculine).*

Sing.	<i>egli</i> <sup>1)</sup> ( <i>ei</i> , <i>e'</i> , <i>esso</i> ), he, it
	<i>di lui</i> <sup>2)</sup> ( <i>di esso</i> ), of him, of it
	<i>a lui</i> ( <i>ad esso</i> ), to him, to it
	<i>lui</i> ( <i>esso</i> ), him, it
	<i>da lui</i> ( <i>da esso</i> ), from (by) him, from (by) it.
Plur.	<i>eglino</i> ( <i>essi</i> ), they
	<i>di loro</i> ( <i>di essi</i> ), of them
	<i>a loro</i> ( <i>ad essi</i> ), to them
	<i>loro</i> ( <i>essi</i> ), them
	<i>da loro</i> ( <i>da essi</i> ), from (by) them.

*Femminile (Feminine).*

Sing.	<i>ella</i> <sup>*</sup> ) ( <i>lei</i> , <i>essa</i> ), she, it
	<i>di lei</i> ( <i>di essa</i> ), of her, of it
	<i>a lei</i> ( <i>ad essa</i> ), to her, to it
	<i>lei</i> ( <i>essa</i> ), her, it
	<i>da lei</i> ( <i>da essa</i> ), from (by) her, from (by) it.
Plur.	<i>elleno</i> ( <i>esse</i> ), they
	<i>di loro</i> ( <i>di esse</i> ), of them
	<i>a loro</i> ( <i>ad esse</i> ), to them
	<i>loro</i> ( <i>esse</i> ), them
	<i>da loro</i> ( <i>da esse</i> ), from (by) them.

<sup>\*</sup>) The polite mode *Ella* (*Lei*) is declined exactly like this pronoun and commonly written with a capital letter. The *Plural* (you, gentlemen, ladies) is expressed by *Lor* with the substantives *Signori*, *Signore*, *Signorine*. Ex.: You will be satisfied, ladies! *Lor Signore saranno contente*.

1) *Egli* from the Lat. *ille*; *ei* and *e'* are contractions of *egli*.

2) *Lui* from a corrupted form *illujus* instead of *illius*. *Loro* from *illorum*, as we hinted before.

For both genders and numbers.

Nom. — —

Gen. *di sè,\**) of himself, herself, itself, themselves

Dat. *a sè*, to himself, herself, itself, themselves

Acc. *sè*, himself, herself, itself, themselves

Abbl. *da sè*, from (by) himself, herself, itself, themselves.

### Observations.

1) *Egli, ella* are applied to *persons*, — *esso, essa* to *persons* and to *things*. The English *it*, when referring neither to a person nor to a thing, as: *it is true, it is cold*, is best not rendered in Italian. Ex.: *è vero, è (fa) freddo*. "It is I, it is you" must be translated: *Sono io, sei tu* etc.

2) Very often the pronouns *io, tu, egli* etc. stand after the Verb, when a certain stress is to be laid upon them, as:

*L'hai fatto tu?* hast thou done it?

*Sì, l'ho fatto io*, yes, it is *I* that have done it.

3) Instead of *ella (lei)* one finds as well the shortened *la*, especially in the familiar style, as:

*La vuole darmi ad intendere questo.*

You wish to make me believe that.

4) *I myself, thou thyself, he himself* etc. is translated with *io stesso* for the masc., *io stessa* for the femin. Plural: *noi stessi, noi stesse*, and so on. Instead of *stesso, a,\*\**) we may as well say *medesimo, a*. Examples: *noi stessi (noi medesimi)*, we ourselves; *Lei stessa*, you yourself, *voi stesse* (fem.), you yourselves. If a stress is laid on the pronoun, e. g. I have done it myself, it is usually placed after the verb, thus: *L'ho fatto io*.

5) The English *my own self, your own selves* etc. is always rendered by *io medesimo, voi medesimi* or *io stesso* etc.

### Words.

<i>Lo calamita</i> , the magnet.	<i>la medicina</i> , the medicine.
<i>la palla,<sup>1)</sup></i> the ball (bullet).	<i>il tondo</i> , the plate.
<i>l'egoista</i> , the egoist.	<i>il pianoforte</i> , the piano.
<i>il rumore</i> , the noise.	<i>il violino</i> , the violin.

\*) The pronoun *sè* is written with an accent in order to distinguish this word from the conjunction *se* (if). When used with *stesso*, self, the accent is omitted.

\*\*) In order to avoid the meeting of three consonants, the words *stesso, a*, pl. *stessi, e*, prefix an *i*, when preceded by a word ending in a consonant. Thus: *Colt' (nelt') istesso*, inst. of *col (nel) stesso*. (See the Article.)

1) From the OHG. *balla, palla*, ball, globe.

<i>attirâre</i> , to attract.	<i>vâi</i> , thou goest.
<i>pensâre</i> , <sup>1)</sup> tho think.	<i>va</i> , he goes.
<i>abitâre</i> , to dwell, live.	<i>vengo</i> , I come.
<i>giuocâre</i> , to play ( <i>alle carte</i> , at cards).	<i>vièni</i> , thou comest.
<i>suonâre</i> , to play (musical Instr. s.).	<i>viène</i> , he comes.
<i>somigliâre</i> , to resemble.	<i>vièni!</i> come!
<i>consegnâre</i> , to hand, remit.	<i>voglio</i> , I will.
<i>pranzâre</i> , to dine.	<i>vuôî</i> , thou wilt.
<i>cênare</i> , to sup.	<i>vuôle</i> , he will.
<i>vâdo</i> , <sup>2)</sup> I go (walk).	<i>vuôle?</i> will you?
	<i>di râdo</i> , rarely, seldom.
	<i>prêssô di</i> , near.

### Reading Exercise. 37.

Non ho pensato a te, poverino. Penseremo a voi, a lui, a lei, a loro. Non mandare il danaro a me! Chi è stato qui, egli od ella? Vieni con me,\* con noi. Egli non somiglia a me. Io somiglio a te. Non parlate di loro. Non parlar di me! Noi parliamo spesso di voi. La calamita attira il ferro a sè. Hai scritto tu questa lettera? Sì, l'ho scritta io. Chi legge questo libro? Io. Hai tu consegnato le lettera a lui o a lei? L'ho (*I have . . . it*) consegnata a lui. Ha pranzato coi suoi genitori? Sì, ho pranzato con loro. Chi cenerà questa sera con noi? Un mio amico. Vuole suonare un poco con me? Sì, io suonerò il pianoforte e lei il violino. Va ella da sua madre? Sì, vado da lei. Vieni tu oggi da noi? No, sono invitato da mio zio e vado da lui. L'egoista non pensa che a se stesso. Ha sentito lui\*\* il rumore? Sì, l'ha sentito anche lui.

### Traduzione. 38.

My brother and I, [we] have heard the noise. Who will have the ball, thou or he? Frederick, your (*il tuo*)

\*) Instead of *con me*, *con te*, *con sè* we may say *meco*, *teco*, *seco*. In poetry the forms *nosco*, *vosco* are also found for *con noi*, *con voi*.

\*\*) For the sake of *emphasis* the fuller forms *lui* and *lei*, as well as *loro*, are sometimes used as *Nom. cases*.

1) As we hinted before, from the Lat. freq. of *pendere*. Other derivatives of the same Lat. form are *pesare*, to weigh; Fr. *peser*; Sp. *pesar*. 2) From the Lat. *vadere*, which, however, served to form only a few persons of the verb *andare*, to go. The etymology of this verb, Fr. *aller*; Sp. *andar*; Port., Prov. *anar* is not yet established. Different types like *ambitare*, *aditare*, and *addere* have been proposed. The French verb *aller* has also taken some forms from the Lat. *ire*, which still exists in Italian as a defective verb.

teacher has seen that you (*tu*) have beaten a child. Who? I? Yes, your own self. Is it you that play on the (*il*) piano? Yes, it is I. Who departs to-morrow? I. Do you go (*do you*) to your uncle? Yes, I go to him. Did you call (*Have you called*) me or him? I called him (*h. c.*) because he wished (*h. w.*) [*to*] play on the (*il*) violin with me. Why do you so rarely come to us? My mother has been (*is*) unwell a few days since (*since . . . days*), and for that reason (*perciò*) I remain at home with her. Will you play with me at cards? If you like. Your little brother was in the yard with our little sister; he has long time played with her at ball. For whom is this plate? It is for you, you will sup with us now. My compliments to you and your dear children (I greet you . . . etc.). We often speak (*sp. o.*) of (*di*) you and your wife. Who comes? Is it you (*tu*), William? Yes, it is I. Have you thought of (*a . . .*) my gloves? Yes, I have thought of them. Is it true that the king has (*is*) died? I have myself read this news in the papers. He who (*Who*) is not for me, is against me.

#### Díálogo.

Chi ha detto ciò ( <i>so</i> )?	Io — lui — ella.
Chi viene?	Noi.
Pensate voi ai vostri amici?	Pensiamo sovente a loro.
Per chi è questa medicina?	È per me.
Chi ha portato questo violino?	Mia sorella stessa.
Con chi pranzi oggi?	Con lui e con sua zia.
Che fa la calamita?	Attira il ferro a sè.
Chi ha rotto il tondo?	L'ho rotto io.
Di chi è quel libro?	È mio.
È quei guanti?	Sono suoi ( <i>yours</i> ).
Dove sta ( <i>Ella</i> ) di casa?	Sto ( <i>I live</i> ) in via Garibaldi da mio zio.
A chi ha dato il suo ( <i>your</i> ) danaro?	L' ( <i>it</i> ) ho dato a lui ed a lei.
Ha dato a me il suo temperino?	Credo di sì.*) ( <i>I think he has.</i> )
È vostra questa carrozza?	No, non è nostra.
Va da Sua nonna?	Sì, vado da lei.
Vieni da noi questa sera?	Sì, vengo da voi.
È egli a casa?	No, è uscito.

\*) Liter.: *I believe (of), yes.*

## Twenty-third Lesson.

### Conjunctive personal pronouns. Pronomi personali congiunti.

As we mentioned in the foregoing lesson, these Pronouns have only the *dative* and *accusative* cases. They are:

<i>Singular.</i>	<i>Plural.</i>
Dat. <i>mi</i> , me (to me).	<i>ci</i> ( <i>ne</i> ), us (to us).
Acc. <i>mi</i> , me.	<i>ci</i> ( <i>ne</i> ), us.
Dat. <i>ti</i> , thee (to thee).	<i>vi</i> , you (to you).
Acc. <i>ti</i> , thee.	<i>vi</i> , you.
<i>Masculine.</i>	
Dat. <i>gli</i> , him (to him).	<i>loro</i> , them (to them).
Acc. <i>lo</i> ( <i>il</i> ), him.	<i>li</i> , them.
<i>Feminine.</i>	
Dat. <i>le</i> ( <i>Le</i> ), her (to her); you (to you).	<i>loro</i> , them (to them).
Acc. <i>la</i> ( <i>La</i> ), her; you.	<i>le</i> , them.

<i>Singular.</i>	<i>Plural.</i>
Dat. <i>si</i> , to himself, to herself etc.	<i>si</i> , to themselves.
Acc. <i>si</i> , himself, herself etc.	<i>si</i> , themselves.

Concerning the construction of these pronouns the following rules are of the utmost importance:

1) The conjunctive pronouns *precede* the verb in the *Indicative* and *Subjunctive* mood. They likewise precede the *Imperative* mood, when *negatively* employed and in the 3rd persons *Sing.* and *Plural.* Ex.:

*Egli mi dà*, he gives me.  
*io vi vedo*, I see you.  
*tu gli dai*, thou givest him.  
*egli la saluta*, he bowed to her.  
*egli mi ha dato*, he has given me.  
*io vi ho veduti*, I have seen you.  
*tu le hai dato*, thou hast given her.  
*non mi dare*, do not give me.  
*non vi tormentate*, do not torment yourself.  
*mi scriva*, write to me.  
*ch'egli mi ami*, that he may love me.



2) When *two* of these pronouns, one in the *dative* and the other in the *accusative* case, meet in the same sentence, they both *precede* the verb, and the *dative* is always placed *before* the accusative. At the same time the *i* of the pronouns *mi*, *ti*, *ci*, *vi* is changed into *e*, and *gli* introduces an *e* before the accusative with which it is always contracted. Thus:

Instead of *mi* — *me lo*, it to me; *me la*, her to me; *me li*, them (*m.*) to me; *me le*, them (*f.*) to me; *me ne*,\*) some to me.

„ „ *ti* — *te lo*, it to thee; *te la*, her to thee; *te li*, them (*m.*) to thee; *te le*, them (*f.*) to thee; *te ne*, some to thee.

„ „ *ci* — *ce lo*, it to us; *ce la*, her to us; *ce li*, them to us; *ce le*, them to us; *ce ne*, some to us.

„ „ *vi* — *ve lo*, it to you; *ve la*, her to you; *ve li*, them to you; *ve le*, them to you; *ve ne*, some to you.

„ „ *gli* — *glielo*, it to him; *gliela*, her to him; *glieli*, them to him; *glielle*, them to him; *gliene*, some to him.

*Note.* For the sake of euphony *le* (her, *fem.*) is not used before *lo*, *la*, *li*, *le*, *ne*; thus when speaking of a female person we should say: *gli*, as: *I give it to her* (to the mother), *Io glielo do* (not *le lo*). *Gli* is also employed for the *polite* form *Le*, to you; but then it is commonly written with a capital letter, as: *Glielo*, it to you; *Gliela*, her to you; *Glieli*, them to you; *Glielle*, them to you; *Gliene*, some to you.

3) The conjunctive personal pronouns *follow* the verb in the *Imperativo* (except the negative Imperative etc. See 1), *Infinito*, *Gerundio* and *Participio passato*. In this case they are *contracted* with the verb, and the *Infinitive* drops its final vowel, for the sake of euphony. Thus:

*Vedervi*, to see you (for *vedere vi*).

*amarlo*, to love him. — *portarla*, to carry her.

*mostrármelo*, to show it me.

*dárgliene*, to give him (her, you) some.

*crédimi*, believe me. — *credéteci*, believe (you) us.

*amándomi*, loving me. — *vedéndolo*, seeing him.

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\*) The vowel is also changed before *ne*, of it.

*avéndolo veduto,* } having seen him.  
*vedutolo,* }  
*avéndogliene parlatò,* } having spoken to him of it.  
*parlatogliene,* }

4) In poetry, when the verb is a *monosyllable* or a *voce tronca*, i. e. a word with the *accento* on the final vowel (as: *dirà, amò etc.*), the pronouns *lo, la, le etc.* are sometimes coupled with the verb, which then loses the *accento*. The consonant of the pronoun (except *gli*) is *doubled*. Ex.:

Instead of *lo farò*, I shall do it — *farollo.\**)  
 „ „ *vi dirò*, I shall tell you — *dirovvì*.  
 „ „ *la amò*, he loved her — *amolla*.  
 „ „ *si pentirà*, he will repent of . . . — *pentirassi*.  
 „ „ *ci dà*, he gives us — *dacci*.  
 „ „ *gli dirà*, he will tell him — *diragli* (not *diraggli*).

5) *Loro* (to them) generally follows the verb, as:

*Egli ha detto loro*, he has told them.

(Further irregularities will be explained in the Second Part.)

### Words.

<i>Accompagnàre</i> , <sup>1)</sup> to accom-	<i>onoràre</i> , to honor.
<i>contàre</i> , <sup>2)</sup> to count. [paay.	<i>comunicàre</i> } to communicate,
<i>imprestàre</i> , to lend.	<i>partecipàre</i> } impart.
<i>premiàre</i> , to reward.	<i>dàre</i> , to give.
<i>lodàre</i> , to praise.	<i>dà</i> , I give.
<i>mostràre</i> , to show.	<i>dai</i> , thou givest.
<i>domandàre</i> ( <i>una cosa a qual-</i>	<i>dà</i> , he gives.
<i>cuno</i> ), to ask (something	<i>dàa</i> , give (sing.).
from some one).	<i>attento</i> , attentive.
<i>ascollàre</i> , to listen (to).	<i>détto</i> , said, told.
<i>tagliàre</i> , to cut.	<i>vedère</i> , to see.
<i>aspettare</i> , to await.	<i>a rivederci</i> , I hope to see you
<i>raccomandàre</i> , to recommend.	again.

\*) In this case the *accento* is not written, but the stress remains on the same syllable.

1) The Verb comes from *compagno*; OFr. *compaign*; Span. *compañ*; Germ. *Kumpan*, from the barbar. Lat. *cum-panis*, bread-mate. 2) The simple *contare* from Lat. *computare*; Span. *contar*; Prov. *comtar*; Engl. *to count*. The French Verbs *compter* and (*ra*)*comter* are of the same origin as the Ital. *contare* and *raccontare*.

<i>la stazione</i> , the (railway-) station.	<i>il vetráio</i> , the glazier.
<i>con tutta stima</i> , respectfully.	<i>il falegnáme</i> , the joiner (table-maker).
<i>istruttivo</i> , instructive.	<i>la stória</i> , the history (story).
<i>volentieri</i> , (adv.) willingly (I like to).	<i>nè — nè,*</i> ) neither — nor.
<i>in piacere</i> , please, if you please.	<i>il conto</i> , the bill, account.
<i>il macelláio</i> , the butcher.	<i>di certo</i> , certainly.
<i>il fornáio</i> , the baker.	<i>stas(s)éra (questa sera)</i> , this evening.

### Reading Exercise. 39.

Io vi ascolto. Ascoltatemi! Non lo ascoltare! Mostrami in piacere il libro che hai comprato! Mi mostri dove si comprano i biglietti di teatro! Alfredo m'ha prestato un libro istruttivo. Mi racconti una storia! Hai contato il denaro che ti fu mandato? Dammi (*Give me*) una penna! Ti darò la mia. Portateci una bottiglia di vino e due bicchieri! Se i ragazzi hanno fame, date loro del pane. Mi dia la sua penna d'acciaio! Gliela darò subito. Egli porta quel bel cappello bianco che gli fu comperato dallo zio. Se desiderate cento franchi, ve li impresterò. Vi raccomando questo sarto; io sono sempre stato contento *del* suo lavoro. Se ella vuole leggere questo giornale, glielo do. Mi onori d'una sua visita e le racconterò il tutto. Vi comunico che fra pochi giorni avrò il piacere di vedervi in codesta città. Se ha lei\*\*) il mio libro, la prego di restituirlo. Hai pagato il macellaio e il fornai? Non li ho ancora pagati perchè non mi hanno mandato il conto. Scrivimi presto e mandami il tuo ritratto. *Non* incontro mai nè lei, nè sua zia. Pregandoti d'aspettarmi sabato sera alla stazione, ti saluto e sono il tuo amico Giacomo.

### Traduzione. 40.

Dost thou listen to me (hear me)? I listen to thee (hear thee). I do not listen to *you*. Wilt thou accompany me? Accompany (2nd pers. sing.) me! Do (2nd pers. sing.) not accompany me! Hast thou told him every thing? Thou hast not told (it) him. I have not thy book. Thou wilt not have lent it (to) me. Lend (2nd pers. sing.) it him. Do not lend it her! Give (2nd pers. plur.) me 10 bottles of wine and 25 glasses. I have received a fine ring; I shall show it (to) thee.

\*) The words *nessuno, niuno, veruno*, none, no one; *nè — nè*, neither — nor; *nè anche, nè meno, neppure*, nor; *nulla, niente*, nothing, get the negation *non*, when they stand after the Verb.

\*\*) The more expressive form instead of *se Ella ha*.

If my friend (*m.*) has this book, I shall ask it from him. I have heard that thy sister has (is) arrived, and [I] come to (*per*) welcome (greet) her. These rings are not dear; I shall buy them. These girls are diligent (industrious) and attentive; their parents praise them and reward them. The joiner has not worked for us this year and (yet) sends us a bill; he is certainly mistaken. What [sort of] bread has the baker brought you? He has brought us well-baked bread (*pane ben cotto*). Did *you* give me 250 marcs? I did not give them to *you* (see Less. 22, page 90), but to *your* brother. He had not told (related) this story to *you*, he has told it to *us*. He has money, but he lends it neither to me nor to thee. I have the pleasure to impart to *you* that *your* friend, Mr. Magni, has honored me with (*di*) his visit. Requesting you (*Gerund.*) to write me soon, I greet you respectfully.

#### Díálogo.

- |                                                                              |                                                                                     |
|------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| Chi mi aspetta?                                                              | Tuo padre ti aspetta.                                                               |
| Ecco il giornale nuovo, taglialo e léggilo!                                  | Adesso non ho tempo, lo leggerò questo dopopranzo.                                  |
| Chi ti ha detto di leggere questo libro?                                     | Un mio amico me lo ha raccomandato come molto istruttivo.                           |
| Conosce lei i miei fratelli?                                                 | Sì, li conosco tutti tre, scrivo loro qualche volta.                                |
| Avete restituito il denaro al vostro vicino?                                 | Non ancora, ma speriamo poterglielo ( <i>to be able</i> ) restituire fra 15 giorni. |
| Non avendoci (tu) mai scritto, abbiamo creduto che tu ci avessi dimenticati. | Scusate, ma non ho proprio ( <i>really</i> ) mai trovato il tempo di scrivervi.     |
| Dov' è la stazione?                                                          | Eccola.                                                                             |
| Il denaro fu prestato a te o alla sorella?                                   | Non fu prestato nè a me, nè alla sorella.                                           |
| Quando mi pagherà?                                                           | Non posso ancora pagarla, ma la pagherò fra poco ( <i>soon</i> ).                   |
| Voglio aver la mia paga ( <i>payment</i> )!                                  | Non posso darvela adesso, ma ve la darò stassera alle 8.                            |
| Padre, il vetraio ed il falegname ti mandano il conto!                       | Bene, li pagherò oggi tutti e due.                                                  |

### Reading Exercise.

#### Il soldato valoroso.

Nel tempo di una guerra combattuta ai dì nostri, un soldato nel fervore della mischia si stacca dalla sua compagnia e s'incammina verso un luogo dove non erano combattenti. Il capitano lo vede, e credendo che ei si allontanasse per sottrarsi al pericolo, lo richiama e con piglio severo gli domanda: Dove andate? Quegli mostrandogli una ferita mortale ricevuta allora nel petto, tranquillamente risponde: Vo di qui poco lontano a morire per la patria; non voglio che il mio corpo, fatto cadavere, sia d'impaccio ai combattenti.

#### Words.

<i>Valoroso</i> , valiant, brave.	<i>con piglio severo</i> , with a severe countenance.
<i>il fervore</i> , the heat, zeal.	<i>la ferita</i> , the wound.
<i>la mischia</i> , the fight, fray.	<i>il petto</i> , the breast.
<i>staccarsi</i> , to stray from, leave.	<i>vo</i> , I go.
<i>incamminarsi</i> , to go, repair to.	<i>lontano</i> , far.
<i>il capitano</i> , the captain.	<i>il corpo</i> , the body.
<i>allontanarsi</i> , to absent one's self.	<i>il cadavere</i> , the corpse.
<i>sottrarsi</i> , to withdraw from.	<i>l'impaccio</i> , the impediment.
<i>richiamare</i> , to call back.	

## Twenty-fourth Lesson.

### Demonstrative Pronouns. Pronomi dimostrativi.

These pronouns are used to point out the person or thing spoken of, and are declined with *di* (Gen.), *a* or *ad* (Dat.) and *da* (Abl.).

*Questo*, *a*, this; pl. *questi*, *e*, these.

*Quello*, *a*, that; pl. *quelli*, *e*, those.

(For the forms *quel*, *quegli*, *quei*, *que'*, See Lesson 13.)

*Cotesto*, *f. cotesta*; pl. *cotesti*, *coteste*, this, that; pl. these, those (See Page 49).

*costui*, *f. costei*; pl. *costoro*, this . . . here etc.

*colui*, *f. coléi*; pl. *coloro*, that etc.

*Colui* or *quello che* means *he who*; *colei* or *quella che*: *she who*; *coloro* or *quelli*, *quelle che*: *they who*.

*Ciò* means *that*, in quite a general sense; *Ciò che* or *quel che* means *that which*.

*Note.* *What* = that which, should invariably be rendered by *quel* (or *ciò*) *che*, as:

I believe what (= that which) I see.

*Credo quel (ciò) che vedo.*

*Che*, when used without a preceding substantive, is *not* relative but *interrogative* or *exclamative* (See Less. 13, 2).

*Questi* and *quegli*, when used in the *Singular* and *nominative case*, are only employed for *male persons*, as:

*Questi fu felice, quegli sfortunato.*

This one\*) was happy, that one unhappy.

In the other cases *questo* and *quello* should be used, as:

*L'ho dato a quello* (not *quegli*).

I have given it to that (man etc.).

*Costui* and *colui* (this one — that one) are only used of *persons*, sometimes they convey an idea of something despicable, as:

*La gloria di Colui che tutto muove* (*Dante*).

The glory of Him (God) who moves every thing.

*Costoro saranno puniti severamente.*

These (persons) will be severely punished.

*Non mi parlate di colei!* (*Gold.*)

Do not speak me of that woman!

*Colei ti ha dato uno schiaffo!* (*G.*)

That base creature has given you a box on the ear!

*Note.* When referring to a preceding substantive in the *genitive case*, the English commonly use *some* or *any*, when in the *dativo*, — *there*, and when in the *ablativo*, — *from there, thereby etc.* In such a case the Italians use for the *genitive* and *ablativ* *ne*,<sup>1)</sup> and for the *dative* *ci* or *vi*<sup>2)</sup> \*\*).

Example:

*Ecco del presciutto; ne volete?*

There is some ham; do you want some?

*Ne prenderò un poco.*

I shall take a little (*ne* not translated).

---

\*) The English *one*, when following a demonstrative pronoun is never translated in Italian.

\*\*) *Ci* and *vi* are, for the sake of euphony, changed into *ce* and *ce*, when followed by one of the pronouns *lo, la, li, le, ne etc.*

1) Lat. *inde*. 2) Lat. *ibi*.

*Va Ella a casa?* No, *ne vengo*.  
Do you go home? No, (that's where I come from), I  
come from there.\*)

*È in giardino suo padre?* Sì, *vi è*.  
Is your father in the garden? Yes, he is there.

*È stata lei a Roma?* No, *ma ci andrò quest'anno*.  
Have you been in Rome? No, but I shall go there this year.

NB. *Ne* and *vi* or *ci* correspond exactly to the French *en* and *y* and respecting their position, follow the same rules that have been given for the *pronomi congiunti*.

### Interrogative Pronouns. Pronomi Interrogativi.

They are:

- 1) *Chi*, who? *che*, what?
- 2) *Quale*, masc. and fem. which?

They are declined as follows:

<i>Chi</i> , who?	<i>che</i> , what?
<i>di chi</i> , whose?	<i>di che</i> , of what?
<i>a chi</i> , to whom?	<i>a che</i> , to what?
<i>chi</i> , whom?	<i>che</i> , what?
<i>da chi</i> , from (by) whom?	<i>da che</i> , from (by) what?
<i>Singular.</i>	
<i>Quale</i> , which?	<i>quali</i> , which?
<i>di quale</i> , of which?	<i>di quali</i> , of which?
<i>a quale</i> , to which?	<i>a quali</i> , to which?
<i>quale</i> , which?	<i>quali</i> , which?
<i>da quale</i> , from, (by) which?	<i>da quali</i> , from (by) which?
<i>Plural.</i>	

*Chi* is said of *persons*, *che* of things. *Di chi*, when used with the auxiliary verb *essere*, implies possession and corresponds to the English expressions: *Whose . . . is?* or *to whom belongs?*

The pupil should beware of mistaking *chi* for the relative *che*. *Chi* is *only* interrogative, and expressions such as *l'uomo chi . . .*, *la donna chi . . .* are incorrect.

*Chi* is frequently used for *quello* or *colui che*. Ex.:  
*Rimettetevi a chi intende la cosa.* (Mánzoni.)  
Depend upon *him who* understands the matter.

---

\*) It may be stated at once, that the English way of answering simply with: *Yes, I do* or *No, I do not*, is by no means admissible in Italian.

*Come fa chi par che aspetti.* (M.)

As he (a man etc.) does who seems to wait.

*Con l'atto minaccioso di chi coglie un suo inferiore . . .* (M.)

With the threatening mien of him who finds an inferior . . .

*Tutt' e due si volsero a chi ne sapeva più di loro.* (M.)

Both applied to him who knew the matter better than they.

Instead of *che*? the Italians also very often say *che cosa*? (liter.: *which thing*?) or simply *cosa*. This latter mode, however, is not to be recommended.

*Che* serves for both genders and numbers, and is often used for *quale*. Ex.:

*Di che città è (Ella)?* From which town are you?

*Quale* asks for a certain person or thing among others of the same kind. Ex.:

*Quale di questi libri comprerà?*

Which of these books will you buy?

#### Words.

*La beltà*, the beauty.

*l'albicocca*,<sup>1)</sup> the apricot.

*il corpo*, the body.

*la colpa*, the guilt.

*il ladro*, the thief.

*la ricompensa* } the reward.

*il guiderdone* }

*la nobiltà*, the nobility.

*arricchire* (-isco), to enrich.

*nutrire*, to feed.

*il commercio*, the commerce.

*assassinato*, murdered.

*la nascita*, the birth.

*nacque*, was born.

*arrestare*, to arrest.

*fermare*, to stop, to stay.

*denunciare*, to denounce.

*operare*, to act, do.

*rubare*, to steal, rob.

*egualmente*, (adv.) equal, equally.

*l'agricoltura*, f. the agriculture.

*il conquistatore*, the conqueror.

*il treno diretto*, the express train.

*promette*, promises.

*il tesoro*, the treasure.

*prima*, (adv.) first, earlier.

*non so*, I don't know.

*iersera*, last night.

#### Reading Exercise. 41.

Ecco il mio portafogli e quello di mio padre. Abbiamo incontrato iersera la sua famiglia e quella del suo vicino. Che libri volete? Voglio questi, non quelli.\*) Ecco tre uccelli; quale vuole (Ella) comperare? Ne comprerò due. Che frutta

\*) At the end of the sentence, before *che*, and before a semi-colon or colon, one uses the older form *quelli*.

1) From the Lat. *præcox*, *præcoquus*, precocious. The word passed into the Arabic as *bircâq*, with the article *al-bircâq*; hence Olt. *albacocca*; Sp., Port. *albaricque*, *albricque*; Fr. *abricot*; Engl. *apricot*; Germ. *Äpfelste*.



sono queste? Sono mele, pere ed albicocche. Va oggi al teatro? No, non vi andrò (*shall go*); non istò (*for sto, I am*) bene. La storia loda coloro che hanno fatto del bene all'umanità. Di che si nutrono questi uccelli? Si nutrono d'insetti. Che cosa vuole costui? Non capisco quel che dice (*he says*), non parla italiano. Chi è costei? È la serva di nostra zia. A che pensate, buona donna? Ai miei figli. Chi trova un amico, trova un tesoro. Di chi era prima questo palazzo? Del conte Negri. Giulio Césare e Alessandro Magno (*the Great*) furono grandi conquistatori; questi morì giovine, quegli fu assassinato. Quali dei suoi cavalli venderà? Venderò quei due che ho comprati due anni fa. Di che paese è (Ella)? Sono Tedesco. In che città d'Italia ti fermerai di più (*the longest*)? A Firenze, perchè ci ho dei parenti. In quali stazioni si ferma il treno diretto? Non so precisamente (*precisely*), ma si ferma in pochissime stazioni.

#### Traduzione. 42.

I sell my house and that of my cousin. He who is diligent will get (*avere*) a book. He who is in good health (*in buona salute*), is happy. This ink is blacker than that. These gloves are white, those are yellow. At what o'clock does the express train arrive? At 10 o'clock in the night. Answer him who calls! Who has stopped the horse? He spoke with the mien (*aria*) of him who is accustomed to (*a*) command. I shall give (*darò*) this watch to him who pays for (*pagare*) it directly. Are these *your* boots? No, these are not my boots. Whose are they? They are my brother's. With (*by*) what train have you arrived? With (*by*) the eight o'clock-train. I prefer the beauty of the soul to that of the body. The king promises a reward to him who will denounce the thief. (The) agriculture and (the) commerce are equally useful to (the) man; the former (*quella*) nourishes us, the latter (*questo*) enriches us. Dante and Tasso are the greatest Italian poets; the latter (this one) was born in Sorrento, the former (that one) in Florence. If you have some good wine, bring me a bottle [of it]! Have you any butter? Yes, I have some. *Pray, give me (me ne dia)* a little (*un poco*)! Have you thought of my gloves? Yes, I have thought of them. Were you at the theatre yesterday? Yes, I was there. Do you come from town? Yes, I come from there.

#### Diálogo.

Che libro è questo?

Sono le poesie di Leopardi.

In quale di questi due alberghi ha abitato?

In quello presso (*near*) alla stazione.

Che chiesa è questa?	È la chiesa de Sant' Antonio.
Conosci tu quello che ha fermato il cavallo?	No, non lo conosco.
Sono questi i suoi guanti?	No, questi non sono i miei, sono quelli di mia cugina.
Ha (Ella) ricevuto la mia lettera?	Non ho ricevuto nè la di lei lettera, nè quella di suo padre.
Chi è costui?	È il servo del principe.
E costei?	È la nostra serva.
Che cosa hai sentito di mio fratello?	Ti racconterò stasera tutto ciò che ho sentito di lui.
Che promette Cristo a chi opera bene in questo mondo?	Promette il cielo in guiderdone.
Siete stati iersera al giardino pubblico ( <i>public garden</i> )?	No, non ci siamo stati, eravamo a un ballo.
Ecco ancora del presciutto e del pane; ne vuole (Ella)?	No, grazie, ne ho già mangiato abbastanza.
Avete portato le bottiglie?	Mi scusi, non ci ho pensato.
È a casa suo padre?	No, non c'è; è andato in città.

## Twenty-fifth Lesson.

### Possessive pronouns. Pronomi possessivi.

These pronouns do not differ from the Possessive adjectives (See Lesson 14). They are *never* used with a substantive.

<i>masc.</i>	<i>fem.</i>	<i>masc. (pl.)</i>	<i>fem. (pl.)</i>
<i>Il mio,</i>	<i>la mia,</i>	<i>i miei,</i>	<i>le mie,</i> mine.
<i>il tua,</i>	<i>la tua,</i>	<i>i tuoi,</i>	<i>le tue,</i> thine.
<i>il suo,</i>	<i>la sua,</i>	<i>i suoi,</i>	<i>le sue,</i> his, hers ( <i>yours</i> ).
<i>il nostro,</i>	<i>la nostra,</i>	<i>i nostri,</i>	<i>le nostre,</i> ours.
<i>il vostro,</i>	<i>la vostra,</i>	<i>i vostri,</i>	<i>le vostre,</i> yours.
<i>il loro,</i>	<i>la loro,</i>	<i>i loro,</i>	<i>le loro,</i> theirs.

### R e m a r k s.

- 1) The learner should remember that *loro* is invariable.
- 2) When speaking of a part of the body, the Italians never make use of a *possessive pronoun*, as:

*Il capo mi duole,* my head aches.

*Egli si è rotto il braccio,* he has broken his (own) arm.

### Relative pronouns. Pronomi relativi.

These pronouns have some resemblance with the *Interrogative pronouns* from which they should be carefully distinguished. They are:

#### Singular.

Masc. and fem.

- Che*, who, which.  
*di cui*,<sup>1)</sup> whose.  
*a cui*, to whom.  
*che*, *cui*, whom, which.  
*da cui*, from (by) whom, from (by) which.

Neuter (for something undefined).

- che* (*il che*), what.  
*di che*, of what, whereof.  
*a che*, to what.  
*che*, what.  
*dal che*,\*) from (by) what.

#### Plural.

Masc. and fem.

- che*, which.  
*di cui*, of which, whereof.  
*a cui*, to which.  
*che*, *cui*, which.  
*da cui*, from (by) which.

### Observations.

1) *Che* is more frequent than *il* (*la*) *quale* and is employed for both genders and numbers, as: *Il padre che, la madre che, il libro che*.

2) *Il che* is used instead of *che*, when relating to the whole of the foregoing sentence, as:

*Mio padre mi richiama, il che mi obbliga di partire.*

My father calls me back, therefore\*\*) I am obliged to depart.

3) *Cui* is generally said of persons, has no nominative case and commonly takes its place before the noun. The prepositions *di* and *a* may be omitted before *cui*, as:

*Il cui* (for *il di cui*) *amico*, whose friend.

\*) *Da che* (*dacchè*) means *since*, but the ablative case is always *dal che* or *dalla qual cosa*, by which (thing), whereby.

\*\*) Liter.: *Which obliges me to depart*. — In ancient writers *lo che* (*locchè*) occurs instead of *il che*.

1) Lat. *cujus*.

4) In English the relative pronouns, though understood, are often omitted after the noun. In Italian they should always be expressed. Ex.:

*La lettera che avete scritta*, the letter you have written.

*Il ragazzo ch'io ho veduto*, the boy I have seen.

*Singular.*

*Masc.*

*Il quale*, that, who, which.

*del quale*, of that, whose, of which.

*al quale*, to that, to whom, to which.

*il quale*, that, whom, which.

*dal quale*, from (by) that, whom, which.

*Fem.*

<i>La quale</i>	}	Like the Masculine.
<i>della quale</i>		
<i>alla quale</i>		
<i>la quale</i>		
<i>dalla quale</i>		

*Plural.*

*Masc.*

*I quali*  
*dei quali*  
*ai quali*  
*i quali*  
*dai quali*

} Like the Singular.

*Fem.*

*Le quali*  
*delle quali*  
*alle quali*  
*le quali*  
*dalle quali*

} Like the Singular.

N o t e s.

1) *Il quale* combines with the foregoing idea a new one of *equal weight*, whereas *che* only continues the thought with the addition of an idea of *secondary* importance, thus:

*La lettera che vi ho scritta, non è arrivata.*

The letter, I wrote you, has not arrived.

*Gli uomini, i quali dubitano di tutto, sono infelici.*

Those who doubt of everything, are unhappy.

2) *Quale* is sometimes employed for *come* (as). Ex.:

*L'imperatore di Germania qual re di Prussia.*

The emperor of Germany is king of Prussia.

3) *Tale quale*, plur. *tali quali* means *such as*, Ex.:

*Tale quale mi vede*, such as you see me.

4) When repeated, *quale* means *the one* —, *the other*, as:

*Quale è buono, quale è cattivo.*

The one is good, the other is bad.

*Note.* The pupil should bear in mind that *quale* with the article is never interrogative in Italian. Therefore he ought not to say, as in French: *il quale volete* (lequel voulez-vous)? but only *Quale volete?*

### Words.

<i>L'aggradevolèzza</i> , <sup>1)</sup> the amenity, sweetness.	<i>castigàre</i> , to chastise.
<i>la proprietà</i> , the propriety.	<i>alloggiàre</i> } to live, to reside.
<i>il pópolo</i> , the people.	<i>abitàre</i> }
<i>il málle</i> , the disease.	<i>vantàre</i> , <sup>6)</sup> to extol, to boast of.
<i>la guarigíone</i> , <sup>2)</sup> the recovery.	<i>fertilizzàre</i> , to fertilize.
<i>l'ammiráglio</i> , <sup>3)</sup> the admiral.	<i>stracciàre</i> , to tear.
<i>il battéllò a vapóre</i> } the stea-	<i>la ferrovia</i> <sup>7)</sup> } the rail-road.
<i>il piróscafo</i> } mer.	<i>la stráda ferráta</i> }
<i>il proprietáριο</i> , the proprietor.	<i>la coróna</i> , the crown.
<i>il possessoré</i> , the possessor.	<i>guadagnàre</i> , <sup>8)</sup> to win, gain.
<i>l'eroe</i> , the hero.	<i>meritáre</i> , to merit.
<i>i costúmi</i> , <sup>4)</sup> the customs.	<i>riportàre</i> , to gain (a victory).
<i>la scúsa</i> , the excuse.	<i>antico</i> , antique (ancient).
<i>il báño</i> , the bath.	<i>scórso</i> , last.
<i>lontáno</i> , <sup>5)</sup> far.	<i>proméssò</i> , promised.
<i>il fúme</i> , the river.	<i>soggéttò</i> , subject.
<i>la spónda</i> , the bank (of a river).	<i>fra póco</i> , soon.
	<i>in (a) cása</i> , at home.

### Reading Exercise. 43.

Il mio giardino è tanto grande quanto il tuo. Le sue rose sono bellissime, ma sono meno belle delle mie. I nostri amici sono tanto fedeli quanto i loro. Ecco i miei libri ed i

1) The root is the Lat. *gratus*, which in LL. is often used for *gratia*; Sp., Port., Ital. *grado*; OFr. *gred*; Fr. *gré* (*bon gré* etc.). The derivations are rather numerous. 2) The verb *guarire*, to heal; Fr. *guérir*; Prov. *garir*; OFr. *garir*, *warir*, from the Goth. *varjan*; OHG. *werjan*, to defend. 3) Like the Fr. *amiral*; Sp., Port. *almirante*; OFr. *amirant*, *amire*, from the Arab. *amir al bahr*, commander at sea. An erroneous analogy with the Lat. *admirari*, to admire, produced the LL. *admirallus*, from which derive the Engl. *admiral*, and the Germ. *Admiral*. 4) LL. *costuma* instead of *consuetudo*; Sp. *costumbre*; Port. *costume*; Prov. *costum*; Engl. *custom*; Fr. *coutume*. 5) From a Lat. type *longitanus*; Fr. *lointain*; Prov. *lonhdd*. 6) Lat. *vanitare*, Freq. of *vanare*; Fr. *vanter*; Prov. *vantar*. 7) *Ferrovia*, a neologism (*ferro*, iron, *via*, way). The Romance languages form some modern compound substantives without the help of prepositions in the Teutonic way. Such are: It. *cartamoneta*; Fr. *papier-monnaie*, paper-money = banknote; Sp. *ferro-corril*, rail-way etc. 8) From OHG. *weidanjan*, to chase, to win; Fr. *gagner*; Prov. *gazanhar*; Engl. *to gain*. Notwithstanding the resemblance the Sp. *ganar* derives from the LL. *ganare*, fr. *gana*, envy.

suoi; dove sono i vostri? Ogni fiore ha la sua proprietà; la viola ha le sue, i garofani hanno le loro. È dovere d'ogni padre di castigare i propri\*) figli quando lo meritano. Tutti i popoli vantano i loro eroi, e anche noi vantiamo i nostri. Il giovinotto (*from* giovine) col quale siete arrivato la settimana scorsa, è morto questa notte. Il ragazzo, il cui padre è partito ieri per l'Italia, dimora adesso da noi. I costumi dei popoli antichi erano molto differenti dai nostri. La città ha le sue aggradevolezze, ma anche la campagna ha le sue. Il mercante che avete veduto ieri in casa mia, e da cui alloggia il mio amico B., partirà fra poco per Parigi. Ecco la casa della quale abbiamo parlato. La signora di cui le ho raccomandato il figlio, è una parente di mia moglie. Quest'uomo è tale quale me l'avete dipinto (*described*). L'imperatore d'Austria, qual re d'Ungheria (*Hungaria*), è possessore della corona di Santo Stéfano.

#### Traduzione. 44.

I find your garden very small. I beg your pardon (*from scusare*), Sir, it is not smaller than yours, it is *quite* as large as that of my cousin. Where are my flowers? (The mine are here, but I do not know, where yours are. The English admiral who has gained this victory, is Nelson. The baths of which he expects his recovery, are far from here. The dinner to which I was invited, has made me sick (*mi ha fatto male*). You have lost all (that) you had won. I shall send you the papers (which) I promised to (*di*) show you. The river whose waters fertilize Egypt (*l'Egitto*), is called (*vien chiamato*) the Nile (*Nilo*). This is a disease to which I am subject. The possessors of the Hotels, in which we have been, were Germans. Which hat is that? Is [it] *yours* or that of *your* friend? It is my friend's. Miss Bianchi, of (*genit.*) whom there is much talking (one talks much) now in the newspapers, will sing in our theatre one of these days. I have brought the history of those ancient nations of which our teacher has been speaking (has spoken). Yesterday our aunts have arrived; (the) mine came (*venne*) with the steamboat, (the) yours with the railway.

#### Diálogo.

Trova (Ella) il mio giardino più grande del suo?	Al contrario, lo trovo più piccolo del mio.
Come si chiama quell'ammiraglio inglese, che ha riportato la vittoria di Trafalgar?	Fu Nelson, celeberrimo ammiraglio inglese.

---

\*) His own children.

Quanto ha pagato pei miei libri?	Pei suoi ho pagato quindici lire.
Avete incontrato le vostre sorelle?	Abbiamo incontrato le nostre e le vostre.
Chi è il proprietario di questa casa?	Quel signore con cui abbiamo parlato poco tempo fa.
Dove si trova il bagno del quale parlate?	Nella Selva Nera ( <i>Blackforest</i> ).
Come si chiama quel fiume sulle cui sponde sorge ( <i>lies</i> ) Firenze?	Si chiama Arno.
Ecco due piróscafi; con quale partiremo?	Partiremo col più grande, che è anche più comodo.
Hai trovato ancora tutte le tue carte?	Le ho trovate tutte e tali quali le avevo lasciate.

### Reading Exercise.

#### L' O di Giotto.

Giotto fu celebre pittore e architetto del secolo decimo quarto e già scolaro di Cimabúe il restauratore della pittura in Italia. Volendo il papa in quei tempi far dipingere la chiesa di San Pietro a Roma, mandò in tutte le principali città d'Italia dei cortigiani che raccogliessero dei saggi dei migliori pittori del suo tempo per poi affidare questo lavoro a colui che mostrasse maggiori meriti. I cortigiani, arrivati a Firenze, entrarono anche da Giotto che era già celebre per aver dipinto in diverse città d'Italia e gli esposero le mente del sommo pontéfice. Giotto, dato di piglio a un pennello, descrisse a mano libera su un foglio un O perfetto e lo diede ai legati dicendo: ecco quello che posso darvi, portatelo al santo padre. I cortigiani recarono cogli altri modelli anche questo O al papa e avendo essi riferito come Giotto l'avesse segnato senza compasso, venne giudicato come un saggio di grande valentia e Giotto fu chiamato a dipingere in San Pietro. Da questo fatto derivò il proverbio: *Tu sei più tondo dell' O di Giotto* che è quanto dire: sei di corta intelligenza.

#### Words.

<i>Dipingere</i> , to paint.	<i>mente</i> , mind, design.
<i>cortigiano</i> , the courtier.	<i>pontefice</i> , pontiff, pope.
<i>raccogliere</i> , to collect.	<i>dare di piglio</i> , seize.
<i>saggio</i> , the proof.	<i>pennello</i> , brush.
<i>poi</i> , afterwards.	<i>descrisse</i> (from <i>descrivere</i> ), described, draw.
<i>affidare</i> , to confide.	<i>diede</i> (from <i>dare</i> ), gave.
<i>lavoro</i> , labour, work.	<i>legato</i> , ambassador.
<i>esposero</i> , (from <i>esporre</i> ), explained.	<i>dicendo</i> , saying.

*recare*, to bring.  
*modello*, model.  
*riferire*, to relate, report.  
*segnare*, to draw.  
*compasso*, compasses (pl.).  
*venne*, became, was.  
*giudicare*, to judge.

*valentia*, cleverness, ableness.  
*fatto*, fact.  
*derivare*, to derive.  
*proverbio*, proverb.  
*tondo*, round, stupid.  
*intelligenza*, intelligence.

## Twenty-sixth Lesson.

### Indefinite pronouns. Pronomi indefiniti.

They are used *without* substantives, whereas the *Indefinite Numerals* (See Lesson 17) are always employed *with* a noun substantive.

- Altri* (masc. sing.), another.  
 — *altrui*<sup>1)</sup> (without Nom.), other's; other people's.  
*altro*, something else.  
*altra* (fem.) another one.  
*niènte*,<sup>2)</sup> } nothing. (Requires *non* before the verb.)  
*nulla* }  
*l'un l'altro*, fem. *l'una l'altra* }  
 pl. *gli uni gli altri*; fem. *le une le altre* } one another.  
*l'uno (a) e l'altro (a)* }  
 pl. *gli uni (le une) e gli altri (le altre)* } both.  
*tutto*, f. *tutta* }  
 pl. *tutti*, f. *tutte* } all.  
*desso*, a, the same.  
*ognuno*, a, every one.  
*chiunque*,<sup>3)</sup> whosoever.  
*chicchessia*<sup>4)</sup> }  
*chi che si sia* } whosoever (mostly with. *cong.*).  
*chicchè si voglia* }  
*qualcuno*, a }  
*qualcheduno*, a } some one, somebody.  
*certuno*, a, any one, certain.  
*uno*, somebody.

### Observations.

1) *Altri* — *altri* means *the one — the other*, in a general sense (like *quale — quale*), as: *Altri è buono, altri è cattivo*,

1) Lat. *alterius* (Gen.). 2) Lat. *ne-ens*; Prov. *neien, nien*; Fr. *néant* (the Fr. *rien* from *rem.*) 3) Lat. *quicunque*; Fr. *quiconque*. 4) Comp. of *chi che sia*, whoever it be; Fr. *qui que ce soit*. Similar comp. are: *chicchè* (= *chi che*), whoever, whosoever, and *checchè* (= *che che*), whatever, whatsoever.



the one is good, the other is bad. Almost the same meaning has *chi* — *chi*, or *questi* — *quegli*, as: *Chi è dotto, chi è ignorante*, the one is a learned man, the other is ignorant.

2) *Altrui* has no *nominative*.

Gen. *d'altrui*, other people's.

Dat. *ad altrui*, to other people.

Abl. *da altrui*, from (by) other people.

Sometimes, the preposition before *altrui* may be dispensed with, as: *Quel che si deve altrui*, what one owes to other people. *L'altrui* (with the article) means: other people's own.

3) *Certuno* is but the inversion of *un certo*, a certain, and therefore *never* takes the article.

4) *Nulla* like *niente* are sometimes real substantives, as:

*Vergogna e dovere sono un nulla per lui.* (M.)

Shame and duty are as nothing to him.

### Words.

*Il birbante*, the rascal.

*il guastamestieri*,<sup>1)</sup> the price-spoiler.

*la sorte*, the fate.

*l'opinione*, the opinion.

*il camerata*,<sup>2)</sup> the comrade.

*il lavóro*, the labour, work.

*la fidúcia*, the confidence.

*il príncipe*, the prince.

*il princípío*, the principle, beginning.

*venúto*, come, arrived.

*secóndo*, after, according to.

*gelóso*<sup>3)</sup> (di), jealous.

*la gelosía*,<sup>3)</sup> the jealousy.

*balláre*, to dance.

*fumáre*, to smoke.

*ajutáre* (acc.), to aid, help.

*conóscere*, to know.

*protéggere*, to protect.

*biasimáre*,<sup>4)</sup> to blame.

*guastáre*,<sup>1)</sup> to spoil.

*guásto* (agg.), spoiled.

*entráre*, to enter.

*allégre*,<sup>5)</sup> pleased, merry.

*di cuóre*, from one's heart.

*la ragióne*, the reason.

*aver ragióne*, to be right.

*aver tórtó*,<sup>6)</sup> to be wrong.

*la gènte*, (f.) people; (pl.) *le*

*genti*, the nations, (id.) soldiers (poet.).

*la róba*, goods, possessions.

*per*, to, for.

### Reading Exercise. 45.

Non fare (*do not*) ad altrui quel che non vuoi che altri faccia (*should do*) a te. Non rubare la roba altrui (*thou shalt*

1) From *guastare*, to spoil and *mestiere*, trade. Lat. *vastare*; Fr. *gâter*, *gâte-métier*. 2) From Lat. *camera*, chamber, therefore properly *chamber-mate*; Fr. *camarade*; Span. *camarada*; Engl. *comrade*; Germ. *Kamerad*. 3) From Lat. *zelus*; *geloso* is only a variety of *zeloso*, zealous; Fr. *jaloux*; Prov. *gelos*; Span. *zeloso*. 4) From classical Lat. *blasphemare* (*βλασφημεῖν*), in the middle ages meaning *to blame*, Fr. *blâmer*. 5) From Lat. *alacris*; Fr. *allègre*. 6) Lat. *tortus* (from *torquere*), in Ndl. *tortum*, wrong, damage: Fr. *tort*; Prov. *tort*; Span. *tuerto*.

*not steal*). Ieri siamo stati invitati in casa della signora Romani; alcuni hanno ballato, altri hanno suonato, tutti erano allegri. Ciascuno vuole aver ragione, nessuno vuole aver torto. Taluni credono che il mondo finirà presto. Se conoscessi qualcuno in questa città ci resterei alcuni giorni, ma non conosco veruno. Avete mangiato qualche cosa? Non ho mangiato niente. Che cosa desidera? Nulla. Chiunque non ubbidisce sarà castigato. Questi amici si\*) amano di cuore e si\*) aiutano gli uni gli altri. Questa povera gente ha perduto tutto in un incendio. Ciascuno ópera secondo i suoi principii e le sue opinioni. Chicchessia che vi protegga, non temo di dirvi che siete un birbante. È stato qui uno a domandar di voi. Chiunque desidera parlare con me, venga a casa mia a mezzogiorno.

#### Traduzione. 46.

One calls (*chiamare*) price-spoiler him who ruins the business (affairs) of others. In (*In*) this world the one is rich, the other poor, and nobody is contented with (*dì*) his own fate. Do you know nobody in this city? No, I know nobody. Why are you jealous of each other? True (with article) friends love and help each other.\*) Has somebody been here (*qui*)? No, nobody has (is) come. Many [persons], from (*per*) jealousy, blame the works of other people. Have these poor people got something to (*da*) eat? No, they have not yet got any thing. It is [a] pity that you do not help (*Cong.*) each other; you will lose everything. Many [persons] had sold all their goods (things). This night I saw (have seen) some one go into the church. None is without faults. Lend me one of thy pens; (the) mine are all spoiled. All men are subject to death. I greet all [of them] from [my] heart (heartily).

#### Diálogo.

Chi ha detto ciò?	Tutti lo hanno detto.
Chi di queste ragazze vuol aver questa carta?	Ciascuna la vuole.
Hai veduto qualcheduno in questo giardino?	No, non ci ho veduto nessuno.
Che cosa c'è di nuovo?	Non so nulla.
Vuole mangiare qualche cosa?	No, la ringrazio; non voglio niente.
C'è qualcuno che conosce questa gente?	No, nessuno la conosce.

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\*) The reflective pronoun must never be missing in phrases, in which *gli uni, gli altri* is occurring.

Di che cosa avete parlato in tutta la sera?	Ci siamo raccontato l'uno all'altro i nostri affari e i nostri fastidi.
Che avete fatto in casa del signor Magni?	Taluni hanno ballato, altri hanno fumato.
Con chi è venuta?	Con nessuno.
Qualcuno ha guastato le mie penne!	Le tue penne erano già guaste quando sei venuto in istruola.
Hai tutte le carte?	Non ne ho alcuna.
Come erano i principi?	Eramo gelosi gli uni degli altri.
È venuto qualcuno?	Sì, è stato qui uno per parlar con voi.
Avete altre penne?	No, non ne abbiamo altre.
Ha (Ella) incontrato qualcuno?	Non ho incontrato nessuno.

## Twenty-seventh Lesson.

### On the Passive Voice. Verbi passivi.

The Italians form the Passive voice by means of the Auxiliary *essere* to be, with the *past participle* of the *active verb*, as: *lodare*, to praise; *essere lodato*, a; pl. *lodati*, e, to be praised.

*Rule.* The past participle, when employed with the verb *essere*, is always considered as an *adjective*, and must, therefore, agree in *gender* and *number* with the *noun* or *pronoun* to which it refers. Thus a *man* says: *Io sono lodato*, I am praised; several men: *Noi siamo lodati*, we are praised. A *woman* says: *Io sono lodata*; several women: *Noi siamo lodate*.

*Note.* Instead of *essere* the Passive voice may also be formed with *venire*, to come, and occasionally with *andare*, to go; *restare*, to rest; *rimanere*, to remain; *stare*, to stand.

*Venire*, the most important of these verbs, is used, when the action is represented as *momentary*, whilst *essere* denotes a *lasting* state, thus:

*L'uscio è chiuso*, the door is shut (i. e. not open).

*L'uscio vien chiuso*, they are shutting the door (just now).



## I N D I C A T I V O.

*Passato prossimo.*

*Io sono* { *stato lodato*  
          *stata lodata* } I have been praised.

*Trapassato prossimo.*

*Io era* { *stato lodato*  
          *stata lodata* } I had been praised.

*Trapassato remoto.*

*Io fui stato lodato*, I had been praised.

*Futuro composto.*

*Io sarò stato lodato*, I shall have been praised.

## C O N D I Z I O N A L E.

*Passato.*

*Io sarei stato lodato*, I should have been praised.

## C O N G I U N T I V O.

*Passato.*

*Ch'io sia stato lodato*, that I have been praised.

*Trapassato.*

*S'io fossi stato lodato*, if I had been praised.

## G E R U N D I O.

Sing. *Essendo* { *stato lodato*  
                  *stata lodata* }  
Plur. *Essendo* { *stati lodati*  
                  *state lodate* } having been praised.

## R E M A R K S.

1) It is a peculiarity of the Italian language, that the Passive voice may also be expressed by the *active form* with the pronoun *si*. Thus instead of:

*Quella casa è veduta*, that house is seen, we may as well say:  
*Si vede quella casa*, literally: *that house sees itself*.

This strange form (only admissible, however, when the nominative is no substantive importing a *person* nor a *personal pronoun*) has induced many grammarians to consider the pronoun *si* as a *nominative*, like the French *on*, or the German *man*, whilst in reality it is nothing else than an *accusative*, governed by the *reflective verb*, as will be seen by the following examples:

Sing. *Come è pronunciata questa parola?* \ How is this word  
Reflect. *Come si pronuncia questa parola?* / pronounced?

Plur. *Come sono pronunciate queste parole?* } How are these  
 Reflect. *Come si pronunciano queste parole?* } words pron.?

In English such phrases are rendered by: *people, we, you, they, one* etc. or by the *Passive voice*, as:

*Si dice*, people say, one says, it is said.

*Mi si dà del danaro*, they give me some money, some money is given to me.

*Non si vede nulla*, you see nothing, nothing is to be seen.

*Si leggono le gazzette*, you read the newspapers.

*Si vedono molte cose*, many things are seen, one sees many things.

But whenever the use of the reflective form might seem to make the meaning ambiguous, as in the sentence: *One loves the children*, — reflect. form: *I figli si amano* = *the children love themselves*, the passive voice should be preferred:

*I figli sono amati.*

Yet there are also expressions found of the English or Latin fashion, as:

*Dicono che avremo la guerra*, they say that we shall have war.

*Mi danno del denaro*, they give me money.

*Raccontano che il re voglia abdicare*, they say that the king will abdicate.

2) The construction with *si* is also frequently *impersonal*, as: *Si dice*, one says; *si balla*, one dances, they (people etc.) are dancing, where no substantive follows. In this case *si* is used with the *Singular* of the verb, as in the preceding examples. But as soon as an *Accusative* follows, as in the phrase: One hears disagreeable news, the verb should be *plural*: *Si sentono nuove disagiévole.*

Nevertheless a *Plural* of the person or thing with the *Singular* of the verb is not totally excluded, as in the following sentences:

*Quando si è costretti.* (Cantù.)

If one is obliged.

*Si diede nuove poco consolanti.* (d'Azeglio.)

News were spreading which gave little comfort.\*)

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\*) This anomaly also occurs in French. The Italians, wanting an indefinite pronoun like the French *on* or the German *man*, sometimes try to supply it by using erroneously *lo* as a *Nominative*. Thus you may hear: *Lo si dice* or *se lo dice*, one says so (it), which properly signifies: *He* or *she* (the Nom. *Egli* or *ella* being omitted) *says it to himself* or *to herself*, but by no means: *One says so*, as *lo* cannot be considered as a *Nominative*. Such phrases belong properly to the dialects, which greatly predomi-

*Di tali tristi falò ne se faceva di continuo.* (M.)

They made continually such sad piles.

3) *Si* must never be used with a *reflective* verb, as: One loves *one's self*. In such a case another mode of expression should be chosen, by putting a convenient *Nominative* to the verb. Such *Nominat.* are: *Noi, voi, uno, alcuno, altri, gli uomini etc.* Thus the above sentence would be:;

*Uno si ama* (as in English), or:

*Noi ci amiamo*, we love ourselves.

*Voi vi amate*, you love yourselves.

*Taluno si ama*, many a man loves himself.

(*Si si ama*, would be highly improper, there being *two Accusative* cases but *no Nomin.* in the sentence.)\*)

4) The *Passive voice* should be used, if in English a *personal* pronoun in the *Accus.* is used with the verb, as in the phrase: *One loves him (her)*. Thus:

*Egli è (or viene) amato.*

*Lo si (or se lo) ama* would be incorrect, as there would be *two Accus.* and *no Nominat.*

5) The compound tenses of these verbs with *si* are formed with the auxiliary verb *essere* and not with *avere*, as:

*Questo si è detto*, this has been said.

*Se si fossero lette le lettere*, if the letters had been read.

*Si sono sentite molte campane*, many bells have been heard.

*Note.* The Italians avoid joining a *Dative* with *si*, as: *Questo mi si è detto*, *lit.* that has been told me; they prefer the *Passive voice*, thus:

*Questo mi fu detto.*

nate in Italy even in good society, and in dialects *lo* is indeed frequently met with as a *Nominative*, as in the following sentence (*Goldoni, Famigl. dell' Antig. Act. 1, Sc. 19*): *Vostro marito come ve trate lo* = *Come vostro marito vi tratta egli*. How does your husband treat you? — Besides, the ear is misled by the seeming analogy with *la* (for *ella*), which is very often used as a *Nom.*, as: *la* (i. e. *cosa*) *è così*, so it is; *la s'intende*, of course (*lit.* it understands itself). But here *la* is elliptical for *la cosa*, and therefore the expression is perfectly correct. A proof, that the Italians feel the want of an indefinite pronoun, is given by examples like the following: *L'uom si cinge* (*Tasso*), one girds one's self, where the subst. *uomo* is used for the French *on* (anc. French *hom* = (*Lat.*) *homo*, man). Yet such examples are very rare.

\*) The *Passive voice* is also inadmissible in this case, because *Si è amato* means: *He has loved himself*, and not *One loves one's self*. Expressions like: *Si viene (or si è) ingannato* may perhaps be found, where the author wishes to imply: *One is cheated*, but, as we observed before, (*P. 116*) such expressions are incorrect.

If *ne* (of it etc.) is joined with *si*, the former should be preceded by the latter, *si*, for euphony's sake, being changed into *se*, as:

*Se ne parla*, one speaks of it.

The compound tenses, as we have said before, are formed with *essere*, thus:

*Se n'è parlato*, one has spoken of it.

### **Neuter verbs.** Verbi neutri.

They denote either a state of rest, as: *dormire*, to sleep, or an action which does not pass over to an object, as: *Io vado*, I go. They generally form their compound tenses with the auxiliary verb *essere*, as: *Io sono andato*, I have gone; *è arrivata*, she has arrived. Others take *avere*: *Io ho dormito*, I have slept etc.

Commonly a Neuter verb is conjugated with *essere*, when its past participle may be considered as an adjective and therefore joined with a noun. Thus: *era morta*, she had died; *è caduto*, he has fallen, because these participles may be employed as adjectives, for ex. — *L'uomo morto*, the dead man; *l'angelo caduto*, the fallen angel.

#### **Words.**

*Il capitano*, the captain.  
*la legge*, the law.  
*l'armadio*, the press.  
*la cura*, the care.  
*la sorta*, the sort.  
*il dubbio*, the doubt.  
*la nebbia*, the mist, fog.  
*la malattia*, the illness.  
*il valore*, the valor, worth.  
*l'ospedale*, m. the hospital.  
*l'oggetto*, the object.  
*il viaggiatore*, the traveler.  
*il viaggio*, the travel, journey.  
*viaggiare* (with *avere*), to travel.  
*l'adulatore*, the flatterer.  
*sconosciuto*, unknown.  
*offeso* (from *offendere*), offended.  
*osservare*, to observe.  
*ferire* (-isco), to wound.

*disprezzare*, to despise.  
*evitare*, to avoid.  
*distrutto*, destroyed (p. p.).  
*ammirare*, to admire.  
*riedificare*, to rebuild.  
*assalire* (-isco), to attack.  
*morso*, bitten (p. p.).  
*tolto* (from *torre*) (irr.), taken away.  
*il villaggio*, the village.  
*bandire* (-isco), to banish.  
*eccellente*, excellent.  
*lealmente* (adv.), honest.  
*occupato*, occupied.  
*guarire*, to cure.  
*sanguinoso*, bloody.  
*arrabbiato*, furious.  
*chiuso*, shut.  
*corretto* (from *correggere*), corrected, mended.  
*puntuale*, punctual.



*studióso*, studious.  
*ucciso*, killed.  
*dénso*, dense, close, tight.  
*virtuóso*, virtuous.  
*stimáre*, to esteem.  
*viéne*, he comes (becomes).

*véncono*, they come (become).  
*trasgredire (-isco)*, to transgress.  
*trattáre*, to treat, act.  
*ánzi* } rather.  
*piuttósto* }  
*perciò*, therefore.

#### Reading Exercise. 47.

Mio figlio Teodóro è (vien) amato e lodato dai\*) suoi maestri, perch'è studioso e attento. Gustavo Adolfo, re di Svezia, fu ucciso alla battaglia di Lutzen. Volfango Amadeo Mozart, celeberrimo compositore, è nato a Salisburgo e morto a Vienna. Se sarete (See page 46, *NB.*) virtuosi, sarete amati e stimati da ognuno. Abbiate cura che le leggi siano osservate puntualmente. Chiunque le trasgredisce, verrà [*inst. of* sarà] punito. Il soldato ch'è stato ferito, è morto. La casa ch'è stata demolita, sarà riedificata. Quel povero cane vien (= è) maltrattato dal suo padrone. Ieri un signore fu assalito da due ladroni (*robber*); denaro, orologio e catena, tutto gli fu tolto. Sono arrivati da Firenze questi signori? Sì, hanno viaggiato tutta la notte. Che libri sono questi? Sono libri che non si leggono mai. Quando i nostri temi saranno finiti, verranno corretti dal nostro professore. Che cosa si dice della guerra? Dove si trovano queste piante? Non si vede niente in quella stanza, perchè non v'è lume (*light*). È chiusa la porta? No, ma viene chiusa dal servitore in questo punto (*moment*). Uno s'inganna se crede che gli uomini siano tutti buoni. Dalla mia finestra si vedono due chiese. Non si vede il campanile della chiesa, la nebbia è troppo densa. Mi si disse (*I was told*), che (Ella) non era a casa. Dicono che la regina parta per Roma.

#### Traduzione. 48.

I am loved by my parents. They say that Christopher Columbus (*Cristóforo Colombo*) is born (*Cong.*) in Genoa. They have said that our neighbour was now avoided by\*) all his friends, because he did not act honestly. One has found many important letters in this press (secretary). Have you been offended? Yes, I have been offended. (The) flatterers are esteemed by nobody; on the contrary (*al contrário*), they are despised by everybody. One is mistaken, when one thinks that this family is (*Cong.*) rich. The prince has been much traveling (has much traveled) in his youth; he was accompanied by his tutor (teacher) on (*in*) all his journeys. A poor woman has been bitten by a furious dog. Is it true, that the

\*) *by* with the Passive voice is commonly rendered by *da*.

captain has been wounded? I do not believe (*credo di no*). In the (*Nell'*) last battle 50 soldiers have been killed, and 200 wounded. These pictures will be admired, but nobody will be found who buys (*Cong.*) them. The traveler would, no doubt, have been attacked, if he had been alone. There are books (which) one never reads. The "Betrothed" by Manzoni (*I Promessi Sposi del*) are an excellent Novel (*romanzo*) (which) one will always read with pleasure. Rome was five times destroyed, and always built up again.

### Díálogo.

- |                                                                           |                                                                                               |
|---------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| Siete amati dai vostri amici?                                             | Siamo sempre stati amati da tutti i nostri amici.                                             |
| Siete stati biasimati dal vostro maestro?                                 | Al contrário; siamo stati lodati.                                                             |
| Da chi fu distrutta la città di Milano?                                   | Da Barbarossa, imperatore tedesco.                                                            |
| Sei invitata a pranzo dal Signor Bovio?                                   | Sì, sono invitata, ma non so se ci vado.                                                      |
| Che cosa si è trovato nell'armadio?                                       | Si sono trovati degli oggetti di molto valore.                                                |
| Da chi fu assassinato Enrico IV?                                          | Fu assassinato da Ravallac.                                                                   |
| In che anno?                                                              | Nell' anno 1610.                                                                              |
| Quale fu la sorte di Carlo X?                                             | Questo re venne bandito dalla Francia nell' anno 1830.                                        |
| Tutti evitano questi negozianti, sapete ( <i>do you know</i> ) il perchè? | Sono conosciuti come gente di poca onestà e perciò sono evitati e disprezzati.                |
| Era sanguinosa la battaglia di Inghermann?                                | Era sanguinosissima; molti soldati ed uffiziali vi furono uccisi, e più ancora furono feriti. |
| Che si vede sulla piazza?                                                 | Si vedono molti cavalli.                                                                      |
| Che dicesi (= si dice) in città?                                          | Dicono che la regina sia guarita della sua malattia.                                          |
| Ti hanno conosciuto ancora?                                               | Nessuno mi ha più conosciuto.                                                                 |
| Ha (Ella) dormito bene stanotte?                                          | No, non ho dormito bene.                                                                      |
| In quali paesi ha viaggiato?                                              | Ho viaggiato in Francia e in Germania.                                                        |
-

## Twenty-eighth Lesson.

### Reflective or Pronominal verbs. Verbi pronominali.

These verbs, besides their *subject* (nominative), are conjugated with a *pronoun*, commonly in the *accusative*. The action proceeding from the subject returns upon it. For these reasons they are called *reflective*, *reciprocal* or *pronominal verbs*.

*Rule.* Like the French „*verbes pronominaux*”, Italian reflective verbs are conjugated with the auxiliary *essere*, as:

*Io mi sono distinto* (Je me suis distingué), I have distinguished myself.

*Egli si era lavato* (Il s'était lavé), he had washed himself.

*Note.* 1) This reflective form is very frequently met with in Italian, whilst in English most of these verbs are employed as *neuter verbs*, that is to say, *without an object*, as: *Io mi rallegro*, I rejoice. —

2) If the second pronoun of the verb is no Accusative but a *Dative*, as in *Noi ci* (Dat.) *scriviamo*, *lit.* we write to each other, the compound tenses may be formed with *avere*, yet the form with *essere* is preferable, thus:

*Io mi ho comprato un libro*, or

*Io mi sono comprato un libro.*

### Example.

#### Rallegrarsi, to rejoice.

#### Indicativo.

##### Presente.

*Io mi rallegro*, I rejoice  
*tu ti rallegri*, thou rejoicest  
*egli si rallegra*, he rejoices  
*noi ci rallegriamo*, we rejoice  
*voi vi rallegrate*, you rejoice  
*eglino si rallegrano*, they rejoice.

##### Imperfetto.

*Mi rallegrova*, I rejoiced  
*ti rallegravi*, thou rejoicedst  
 etc. etc.

##### Passato remoto.

*Mi rallegrodi*, I rejoiced etc.

*Futuro.**Mi rallegrerò*, I shall rejoice.

## Condizionale.

*Presente.**Mi rallegrerei*, I should rejoice.

## Imperativo.

*Rallegrati*, rejoice (2nd p. s.). *rallegridmoct*, let us rejoice.  
*Non ti rallegrare*, do not rejoice. *rallegratevi*, rejoice (2nd. p. pl.).  
*Si rallegrì*, rejoice (3. p. sing.). *Si rallegrino*, rejoice (3. p. pl.).

## Congiuntivo.

*Presente.**Ch'io mi rallegrì*, that I may rejoice.*Imperfetto.**Ch'io mi rallegrassi*, that I might rejoice.

## Participio e Gerundio.

(Pres. *Rallegrántesi*)  
 Gerundio. *Rallegrándomi, -ti, -si, -ci, -vi* } rejoicing.

## Compound Tenses.

## Infinito Passato.

*Essersi rallegrato, a*, Plur. *i, e*, having rejoiced (one's self).

## Indicativo.

*Passato prossimo.*

*Mi sono rallegrato, a*, I have rejoiced  
*ti sei rallegrato, a*, thou hast rejoiced  
*si è rallegrato*, he has rejoiced  
*si è rallegrata*, she has rejoiced  
*ci siamo rallegrati, e*, we have rejoiced  
*vi siete rallegrati, e*, you have rejoiced  
*si sono rallegrati, e*, they have rejoiced.

*Trapassato prossimo.**Mi era rallegrato, a*, I had rejoiced.*Trapassato remoto.**Mi fui rallegrato, a*, I had rejoiced.*Futuro composto.**Mi sarò rallegrato, a*, I shall have rejoiced.

## Condizionale.

## Passato.

*Mi saret rallegrato, a*, I should have rejoiced.

## Congiuntivo.

## Passato.

*Ch'io mi sta rallegrato*, that I (may) have rejoiced.

## Trapassato.

*Se mi fossi rallegrato*, if I (might) have rejoiced.

## Participio.

*Rallegrátosi* Pl. *rallegrátisti* } having rejoiced.  
*rallegrátasi* Pl. *rallegrátessi* }

## Gerundio.

*Esséndomi* *essendoci* }  
 ----- *ti* Pl. ----- *vi* } Sing. *rallegrato, a* } having rejoiced.  
 ----- *si* ----- *si* } Plur. *rallegrati, e* }

## Interrogative Form.

*Mi rallegro (io)?* Do I rejoice?

*Mi sono (io) rallegrato?* Have I rejoiced?

## Negative Form.

*(Io) non mi rallegro*, I do not rejoice.

*(Io) non mi sono rallegrato*, I have not rejoiced.

## Negative-Interrogative.

*Non mi rallegro (io)?* Do I not rejoice?

*Non mi sono (io) rallegrato?* Have I not rejoiced?

## N o t e.

For the sake of euphony *mi*, *ti*, *si* etc., when followed by *lo*, *la*, *le*, *ne* etc., are changed into *me*, *te*, *se*, as:

*Me lo procuro*, I procure it to myself.

*Me ne sono rallegrato*, I have rejoiced at it.

## Words.

*I'egoísta*, m. the egoist.  
*separárist*, to part with.

*perdérst*, } to go astray,  
*smarrírst (-isco)*, <sup>1)</sup>lose one's way.

1) From the OHG. *marrjan*, to hinder, the Old It. *marrire*; Fr. *marrir*.

<i>il labirinto</i> , the labyrinth,	<i>svegliarsi</i> , <sup>6)</sup> to awake.
maze.	<i>pentirsi</i> <sup>7)</sup> <i>di</i> , to repent.
<i>la pezza</i> , <sup>1)</sup> the whole piece	<i>fermarsi</i> , <sup>8)</sup> to stop, stay.
(stuff).	<i>alzarsi</i> , <sup>9)</sup> to rise.
<i>è un pezzo</i> , it is long since.	<i>levarsi</i> , to get up.
<i>distinto</i> , distinguished.	<i>annoiarsi</i> , <sup>10)</sup> to feel dull, be
<i>presso</i> <sup>3)</sup> ( <i>di</i> , <i>a</i> ), near.	annoyed.
<i>difeso</i> , defended.	<i>divertirsi</i> , to amuse one's self.
<i>proibito</i> , forbidden.	<i>aggrapparsi</i> , <sup>11)</sup> to grasp, cling to.
<i>valorosamente</i> , (adv.) brave.	<i>ricordarsi di</i> , to remember.
<i>il cannone</i> , <sup>4)</sup> cannon.	<i>recarsi</i> , to repair to.
<i>esclamare</i> , to exclaim.	<i>ingannarsi</i> , to be deceived,
<i>alleato</i> , allied.	mistaken.
<i>la palla</i> , <sup>4)</sup> the ball, bullet.	<i>dimenticarsi</i> <sup>12)</sup> <i>di</i> , to forget.
<i>l'arsenale</i> , the arsenal.	<i>chiamarsi</i> , to be called.
<i>il consiglio</i> , the council.	<i>guardarsi da</i> , to beware of.
<i>il coraggio</i> , the courage.	<i>avvicinarsi a</i> , to approach.
<i>affliggere</i> , to afflict.	<i>maravigliarsi</i> , to wonder.
<i>imprudente</i> , imprudent.	<i>uccidere</i> , to kill.
<i>la Boemia</i> , Bohemia.	<i>soltanto</i> , only.
<i>conservare</i> , to conserve.	<i>fuso</i> , cast.
<i>guardare</i> , to regard, look at.	<i>tardi</i> , (adv.) late.
<i>lavare</i> , to wash.	<i>avvezarsi a</i> , to accustom one's
<i>ritrovare</i> , to find again.	self.
<i>sbagliarsi</i> , <sup>5)</sup> to be mistaken.	<i>soffrire</i> (irr.), to suffer.
<i>immaginarsi</i> , to imagine.	<i>salvare</i> , to rescue, save.

1) *Pezzo* and *pezza* (a whole piece); Fr. *pièce*; Span. *pieza* (*pezado*, piece = fragment); Port. *peça* (*pedaço*); Prov. *pessa*, *peza*. The origin of this word is not yet explained. Perhaps the LL. *petacia* (*πτῑα*), *petacium*, or a Dimin. *petiolus* from *pes*. 2) From the Lat. *pressus*, thronged; Fr. *près*; Prov. *pres*. 3) Augm. of *canna*, cane, tube; Fr. *canne*, from the Lat. *cannula*. 4) OHG. *balla* or *palla*, ball; Fr. *balle*; Sp., Port. *bala*. 5) As we hinted before, the prefix *s* (Lat. *dis*) expresses the contrary of the idea of the verb, thus *montare*, to mount; *smontare*, to alight etc. The verb *bagliare* or *baliare* seems to be a variante of the Old. It. *balire*, to protect, to direct, to lead. Thus *sbagliare* would properly mean to mislead. In OFr. *balire* is *baillir*; Prov. *bailir*, and the idea of direction and of protection returns in the It. *balia*, nurse, and in the Fr. *bailli* (OFr. *baillif*), It. *balivo*; Prov. *bailieu*, bailiff. Other forms are Fr. *bail*; Old. It. *bailo*, *balio*; Sp. *bayle*; Port. *bailho*; Prov. *baile*. The origin is probably the Lat. *bajulus* which in LL. has the signification *master*, *governor*, *keeper* etc. 6) From Lat. *vigilia*. 7) From Lat. *poenitere*; Fr. *se repentir*. 8) From Lat. *firmus*, firm, unmoved. 9) From Lat. *altus*, high. 10) From *noia*, pain, tediousness, Fr. *ennui*; Span. *enojo*; Port. *nojo*, from Lat. *odium*. 11) From *grappa*, clasp, hook, from Ahd. *Krapfo*. Kindred forms: Ital. *grappo*, *grappolo*, the grape; Fr. *grappe*, grape and hook; Span., Port. *grapa*, hook. 12) From Lat. *demens* or *mente captus*, insane, foolish, silly.

## Reading Exercise. 49.

Ella s'inganna, Signore. Mi sono ingannato anch'io. Mia sorella si sarà ingannata nel contare (*in counting*) il denaro. La settimana ventura mi recherò a Parigi ed è probabile che mi fermi tre o quattro mesi in quella città. Non si dimentichi di salutare mio fratello e gli dica (*and tell him*) che se non ascolta i miei consigli, se ne pentirà più tardi. L'egoista si separa dagli uomini; egli si smarrisce nel labirinto della vita. È un pezzo che non ci siamo veduti. Il generale Ostermann si è distinto molto presso di Culm. S'egli non si fosse difeso così valorosamente, l'esercito alleato sarebbe stato chiuso nelle montagne della Boemia. Si è conservata la parola che pronunciò Napoleone in una battaglia; aggrappandosi ad un cannone, sciamò: La palla che m'ucciderà non è ancora fusa. Perché si è levata così tardi? Mi sono levato alle sette. Non vi affliggete tanto, cari amici; avvezzátevi a soffrire con coraggio i mali della vita. Sareste stati salvati, se non foste stati così imprudenti. Mio figlio, guardati dai cattivi compagni.

## Traduzione. 50.

I am very glad (with *rallegrarsi*) to see you. He has distinguished himself; therefore he will also be rewarded. Rise (*2nd pers. pl.*)! Why did you not rise (*Pass. pross.*)? Don't be sorry (*sad*), children! exclaimed he, we shall all be saved. You have been mistaken, Sir! My brothers will not have been mistaken. We parted near the little church and met again at the arsenal. Approach (you), children, and look at the fine picture. Am I deceived (*Deceive I myself*)? No, I am not deceived (*deceive myself not*), [it] is *you*. He would have saved himself, if he had clung (*himself*) to the tree. I was with a Frenchman in the (*at*) theatre last night; I have amused myself well, but he felt dull (*was annoyed*) because he understood nothing (*has u. n.*). What is his name (*How is he called*)? His name is Berger (*He is c. B.*). We have lost our way in the streets of Vienna. Have you not been mistaken, Miss Mary? No, I remember him well. When I bowed to him (*greeted him*), he stopped, looked at me, but did not remember my name. I have accustomed myself to rise at six o'clock every day. Is it long since you did not pay a visit to your native country (*repair to your home*)? Two years.

## Diálogo.

(Ella) si è ingannata, non è vero? Mi scusi, Signore, non mi sono sbagliato.  
Avete sempre viaggiato insieme (*together*)? No, a Roma ci siamo separati.

- Si ferma il treno a questa stazione? Sì, si ferma per dieci minuti.
- Pensi qualche volta alla tua buona madre? Mi ricordo sempre di lei e mi pento di non averle scritto più spesso.
- A che ora ti sei alzato stamane? Mi sono alzato alle 6<sup>1/2</sup> e alle 7 io era già a scuola.
- Non ti dimenticherai di mandarmi il mio libro? No, non me ne dimenticherò.
- Si è già levato tuo fratello? Sì, ma non si è ancora lavato.
- Qual generale si è distinto presso Culm? Il generale russo Ostermann.
- Come si è condotto (*behaved*) in quella battaglia? Si è difeso coraggiosamente.
- Vi siete ben divertiti, i miei ragazzi? Non molto, il maestro ci ha proibito di cogliere (*to pluck*) dei fiori.

### Reading Exercise.

E pur si muove.

Galileo Galilei, nato a Pisa nel 1564, fu il creatore della moderna filosofia e grande motore di tutto il progresso scientifico. Ancora giovinetto, dal moto di una lampada che vide oscillare nel duomo di Pisa dedusse la teoria della forza di gravità; messo poi a studiare medicina, egli divideva il suo tempo tra questa e le matematiche. A 25 anni professore di matematiche all' università di Pisa cominciò a pubblicare le idee della nuova scienza in opposizione a quelle fin allora professate sull' Autorità di Aristotele e confermò la sua teoria con pubblici esperimenti. Odiato per la nuova dottrina da religiosi e laici, abbandonò Pisa per recarsi a Padova, ove la repubblica di Venezia gli offrì una cattedra a quell' università. Fu là che inventò il termometro e costruì il telescopio col quale riuscì a scoprire le montagne della luna, i satelliti di Giove e altre stelle. Richiamato a Firenze dai Medici fu ricolmo d'onori e di ricco stipendio; ma egli aveva abbracciato il sistema di Copernico che la terra gira attorno al sole l'aveva confermato in una sua opera. Questa sua teoria venne condannata come contraria alla sacra scrittura ed egli, ad istanza di alcuni ecclesiastici più zelanti che dotti, venne chiamato a Roma per abjurare le sue opinioni. Custodito per qualche tempo nel palazzo dell'inquisizione, è fama che all'atto dell' abjurazione non potesse tenersi dal dire sotto voce:

E pur si muove.

Morto in età di 77 anni ad Arcetri presso Firenze, la sua salma venne portata a Firenze e deposta a S. Croce, ove gli venne poi innalzato un sontuoso monumento.



## Words.

<i>E pur si muove</i> , and yet it moves.	<i>cattedra</i> , chair.
<i>motore</i> , the furtherer, promoter.	<i>inventare</i> , to invent.
<i>scientifico</i> , scientific.	<i>costrusse</i> (from <i>costruire</i> ), to construct.
<i>dedusse</i> (from <i>dedurre</i> ), deduced.	<i>riuscire</i> , to succeed.
<i>oscillare</i> , to oscillate.	<i>scoprire</i> , to discover.
<i>forza di gravità</i> , gravity.	<i>satellite</i> , satellite.
<i>nesso</i> , destined.	<i>ricolmo</i> , loaden with.
<i>dividere</i> , to divide.	<i>girare</i> , to revolve.
<i>pubblicare</i> , to publish.	<i>condannare</i> , to condemn.
<i>idea</i> , idea, notion.	<i>ad istanza</i> , by instigation.
<i>in opposizione</i> , in opposition	<i>ecclesiastico</i> , ecclesiastic, (subst.)
<i>fino</i> , till. [(to).	priest.
<i>professare</i> , to profess.	<i>zelante</i> , zealous.
<i>sull' autorità</i> , under the authority.	<i>abjurare</i> , to abjure.
<i>esperimento</i> , the experiment.	<i>opinione</i> , opinion, doctrine.
<i>odiare</i> , to hate.	<i>custodire</i> , to watch, keep.
<i>religioso</i> , religious, clerical.	<i>è fama</i> , they say, it is said.
<i>laico</i> , secular, laic(al).	<i>all' atto dell'</i> , during the.
<i>religiosi e laici</i> , clergymen and laymen or the clergy and the laity.	<i>tenersi</i> , to abstain from.
<i>offrire</i> , to offer.	<i>sotto voce</i> , lowly murmuring.
	<i>salma</i> , corpse, body.
	<i>deposta</i> (from <i>deporre</i> ), to bury.
	<i>innalzare</i> , to erect.
	<i>suntuoso</i> , sumptuous, magnificent.

## Twenty-ninth Lesson.

## Impersonal verbs. Verbi impersonali.

Verbs are either *really impersonal*, i. e. they are only used in the third person singular, as: *pióve*, it rains; *névíca*, it snows; *tuóna*, it thunders; or they are *used* as impersonals, as: *sémbra*, it seems; *comíncia*, it begins etc.

## 1) Real impersonal verbs are:

<i>Pióve</i> , it rains.	<i>névíca</i> , it snows.
<i>lampéggia</i> , it lightens.	<i>dimóia</i> } it thaws.
<i>tuóna</i> , it thunders.	<i>didiáccia</i> }
<i>grándina</i> , it hails.	<i>albéggia</i> , it is twilight, it dawns.
<i>gèla</i> } it freezes.	<i>abbúja</i> , it gets dark.
<i>ghiáccia</i> }	<i>annóttà</i> , it gets night.

Besides these, many are formed with *fare, essere*, and other verbs, as:

<i>fa caldo</i> , it is warm.	<i>c'è nebbia</i> , it is foggy.
<i>fa freddo</i> , it is cold.	<i>c'è chiaro di luna</i> , the moon shines.
<i>fa bel tempo</i> , it is fine weather.	<i>c'è fango</i> , it is dirty.
<i>fa cattivo tempo</i> , it is bad weather.	<i>è umido</i> , it is wet.
	<i>tira vento</i> , it is windy.
<i>è tempo</i> , it is time.	
<i>è meglio</i> , it is better.	
<i>merita la pena</i> , it is worth while.	

## 2) Used as impersonal verbs are:

<i>Bisogna</i> , it is necessary, one must.	<i>s'intende</i> , of course.
<i>conviene</i> , it is proper.	<i>piace</i> , it pleases.
<i>occorre</i> , it is necessary, one wants.	<i>mi rincresce</i> } I am sorry.
<i>basta</i> , it is enough.	<i>mi rincresce</i> }
<i>pare</i> } it seems.	<i>avviene</i> } it happens.
<i>sembra</i> }	<i>accade</i> }
	<i>succede</i> }

## Notes.

1) The English verbs *must, to be obliged etc.* are commonly rendered by *dovere* (irr.), as: *deve andare*, he must (shall) go. Instead of *dovere* the impersonal verb *bisognare* (French *falloir*) may be used, followed by the Infinitive without a preposition, when employed in quite a general sense, as: *bisogna lavorare*, one must work.

If, however, the subject of the sentence is a substantive or a pronoun, *bisogna* must be followed by the subjunctive mood. Ex.: *Bisogna che i fanciulli ubbidiscano ai loro genitori*, children must (literally: it is necessary that children) obey their parents.\*)

Sometimes *must* is rendered by *aver da . . .*, or by *convenire*, as:

*Avete da tacere*, you must be (lit. you have to be) silent.

*A tale scongiuro convenne bere.* (M.)

At this sommation he was compelled to drink.

2) The compound tenses of these verbs are formed with *avere*, if a transitive verb is used impersonally, as *tirare*, to draw:

\*) In the earlier authors we meet with examples where *bisognare* takes, as in French, a possessive pronoun in the Dative, as: *Come se per morire le bisognasse ferro* (Bocc.); as if she wanted iron to kill herself. Such phrases are now obsolete.

*Ha tirato vento tutta la notte.*  
The wind blew the whole night.

*Essere* is used, when the verb is really impersonal, as:

*È avvenuto*, it (has) happened.

Nevertheless the use of the auxiliary verb is rather arbitrary. Modern writers prefer *essere*, as:

*Mi è piaciuto*, it has pleased me.

Verbs referring to the *weather* prefer *essere*, thus:

*È piovuto*, it has rained, — rather than *Ha piovuto*.

3) *There is*, plur. *there are* (French *il y a*) is rendered by *c'è* (*ci è*) or *v'è* (*vi è*), plur. *ci sono* or *vi sono*. Imperfect *c'era*, *vi era*, Fut. *ci sarà*, *vi sarà* etc. Sometimes, especially in ancient writings, we come across an obsolete phrase: *v'ha* (*vi ha*) or *havvi* = *there is*.

#### Words.

<i>Abbisognare</i> <sup>1)</sup> <i>di</i> }	to want.	<i>ci vuole tempo</i> ( <i>dendro</i> ), it wants
<i>aver bisogno</i>		(needs) time (money).
<i>fa d'uopo</i> <sup>2)</sup> }	it is neces-	<i>come si conviene</i> , properly.
<i>fa di mestieri</i> <sup>3)</sup> }	sary.	<i>la cambiale</i> , <sup>4)</sup> the bill of ex-
<i>cominciare a</i> , to commence.		change.
<i>cessare di</i> , to cease.		<i>il soprabito</i> , the great-coat.
<i>sottrarsi</i> , to withdraw.		<i>innocente</i> , innocent.
<i>soffrire</i> , to suffer.		<i>colpevole</i> , guilty, culpable.
<i>piacere</i> (with <i>essere</i> ), to please.		<i>attento</i> , attentive.
<i>piaciuto</i> , pleased.		<i>infatti</i> , indeed.
<i>mi spiace</i> }	it displeases me,	<i>altrimenti</i> , otherwise,
<i>mi dispiace</i> }	I am sorry.	

#### Reading Exercise. 51.

Piove. Pioveggina (*It drizzles*). Credo che pioverà domani. Sento tuonare. Infatti tuona. È nevicato ai monti, farà freddo. Ci sono degli uomini che non sono mai contenti. Fa caldo; faceva troppo caldo nella sua stanza. Non v'erano nè uomini, nè donne, nè fanciulli. Bisogna partire. Bisogna ch'Ella parta. Bisognava che finissimo il lavoro per le quattro. Nostro fratello Guglielmo a Roma è ammalato; bisognerà scrivergli e domandargli se ha bisogno di qualche

1) *Bisogno*, want, Fr. *besoin* (*besogne*, task, is properly the fem. of *besoin*), probably from the OHG. *bi-siunegi*, care. From the subst. *bisogno* the verb *bisognare*. 2) Lat. *opus*. 3) Lat. *ministerium*; Fr. *métier*; OFr. *mestier*; Sp. *menester*; Prov. *menestier* and *mestier*; Port. *mister*. 4) The verb *cambiare* (*cangiare*), to change, OFr. *cangier*, *caingier*; Fr. *changer*; Sp., Port. *cambiar*; Prov. *cambiar*, *camjar* from the Lat. *cambire*, afterwards *cambiare*.

cosa. Riesce (Ella) ad imparare la lingua italiana? Sì, ci riesce; ma ci vuole tempo e pazienza per impararla come si conviene. Mi rincresce di non essere riuscito a trovar quel libro che desideri. Avviene spesso che l'innocente soffre pel colpevole. Accadono delle disgrazie alle quali l'uomo non può sottrarsi. Mi preme molto che questa lettera parta (*Cong.*) oggi. Ho bisogno d'un abito; abbisognerò più tardi anche d'un soprabito e d'un paio di stivali. Ho scritto ai miei genitori che mi occorre denaro. Mi pare d'aver veduto tua sorella e m'incresce di non averla salutata, perchè non l'ho conosciuta subito. Mi dispiace di non aver parlato col padrone di casa.

#### Traduzione. 52.

Does it snow? No, it ~~does not snow~~ (snows not), it rains. It ceases to thunder, it begins to rain. It is too cold to-day; it is better [to] remain at home. If there is fine weather, we shall depart to-morrow by (with) the first train. It is windy, it will freeze this night. Yesterday it snowed (has snowed) the whole day. Learn your lesson properly! It is of great consequence to us, that this bill of exchange should be (is) (*Cong.*) paid. In North-Italy (*Italia settentrionale*) it arrives often that it is still freezing (st. freezes) in the month of March. My money has not been sufficing (I am short of money); I must write my father that he sends (*Cong.*) me more. It is not necessary to write him. It is not worth while (the trouble) to speak of (it). In school one must be attentive. It seems that he needs (*Cong.*) money, else he would not sell his house. We are sorry that we did not buy (have not bought) this house. One needs much money to make this journey. We have not succeeded to (a) understand this letter. The walk pleased (h. pl.) us very much, but another time we must take with us (*prendere con noi*) our guns and (our) hounds.

#### Dialogo.

Che tempo fa oggi?	Fa cattivo tempo.
Piove?	Sì, piove a diluvio ( <i>it rains fast, it pours</i> ).
Pioverà domani?	Non credo che pioverà, perchè comincia a tirar vento.
Avremo chiaro di luna stasera?	Non so.
Che ti occorre figlio mio?	Mi occorre un cappello e due paia di stivali.
C'è abbastanza vino?	Sì, Signore, ce n'è abbastanza.
Che cosa è accaduto?	Non so, ma pare che sia successo qualche disgrazia.
Sei riuscito a trovare il ladro?	Sì, sono riuscito, egli è già in prigione.

Quanto tempo ci vuole per  
andare da Milano a Firenze?  
Vi era molta gente al ballo?  
Mi rincresce di non trovare  
a casa il signor professore!  
Le basta quel vino?  
Mi dispiace che non sei ri-  
uscito a conchiudere (*con-  
clude, settle*) questo affare.  
Sono già le dodici?

Dieci ore col (treno) diretto e  
dodici coll' ordinario.  
Sì, vi erano molte persone.  
Spero che lo troverà a casa  
verso le sei.  
La ringrazio, mi basta.  
Non importa! Ne conchiuderò  
un' altra volta un' altro mi-  
gliore.  
Sicuro, e bisogna che partiamo,  
altrimenti arriveremo troppo  
tardi pel pranzo.

### Reading Exercise.

#### Il rospo e la gallina.

«Odi che strépito  
Entro quel covo . . .  
Póffare il diávolo  
Che c'è di nuovo?»

Fuor d'una fétida  
Gora vicina  
Sì un rospo intérroga  
Una gallina.

«Nulla, risposegli  
Nulla di nuovo;  
Siccome al sólito  
Ho fatto l'uovo.»

Ed egli: «Crédimi  
È fuor di loco  
Far tanto strépito  
Per così poco.»

«E tu che grácidi  
Nè taci mai,  
Con tanto strépito  
Dimmi che fai?»

Risposta símile  
Aver potrà  
Chi tutto critica  
E nulla fa.

#### Words.

*Il rospo*, the toad.  
*la gallina*, the hen.  
*odi* (from *udire*), I hear.  
*lo strépito*, the noise.  
*il covo*, the nest.  
*poffare*, it is possible.  
*fetido*, stinking.  
*la gora*, the moat.  
*interrogare*, to ask.

*al solito*, as usual.  
*fuor di loco*, not convenient,  
seasonable.  
*gracidare*, to croak.  
*tacere*, to be silent.  
*simile*, similar.  
*potrà* (fr. *potere*), will be able.  
*criticare*, to criticise.

## Thirtieth Lesson.

### On adverbs. Degli avverbi.

Adverbs qualify *verbs*, *adjectives* or *other adverbs*. They denote *manner*, *time*, *place*, *motion*, *order*, *quantity*, *quality* etc.

They are either *proper* adverbs (as will be seen in the next lesson), for instance: *spesso*, often; *mai*, never, or formed from *adjectives* or *participles* by the addition of the syllable *mente*.

#### R u l e s.

1) When the adjective ends in *e*, without a *foregoing* *l* or *r*, the syllable *mente* is simply added, as:

<i>felice</i> , happy	adv. <i>felicamente</i> , happily.
<i>prudente</i> , prudent	» <i>prudentemente</i> , prudently.
<i>indecente</i> , indecent	» <i>indecentemente</i> , indecently.

2) When the final *e* is preceded by *l* or *r*, this *e* is dropped, as:

<i>facile</i> , easy	adv. <i>facilmente</i> .
<i>difficile</i> , difficult	» <i>difficilmente</i> .
<i>interiore</i> , internal	» <i>interiormente</i> .
<i>esteriore</i> , external	» <i>esteriormente</i> .
<i>particolare</i> , particular	» <i>particolarmente</i> .

3) When the adjective ends in *o*, the syllable *mente* is added to the *feminine* form, as:

<i>sincero</i> , sincere	adv. <i>sinceramente</i> .
<i>certo</i> , certain	» <i>certamente</i> .

*Note.* From the *ordinal numbers* are formed the adverbs *primieramente* and *secondariamente* only. See Lesson 16.

Adverbs form their degrees of comparison like adjectives, as: *facilmente*, easily; Comp. *più facilmente*, more easily; Sup. *il più facilmente*, most easily.

A few adverbs are irregular, viz.:

	Comp.	Sup.
<i>bene</i> , well.	<i>miglio</i> , better. ( <i>più bene</i> )	<i>miglio (di tutti)</i> , best. <i>benissimo</i> <i>ottimamente</i> } very well.
<i>male</i> , badly.	<i>peggio</i> , worse. ( <i>più male</i> )	<i>peggio (di tutti)</i> , worst. <i>malissimo</i> <i>peccimamente</i> } very badly.
<i>molto</i> , very.	<i>più</i> , more.	<i>più (di tutti)</i> , most. <i>moltissimo</i> , very much.
<i>poco</i> , little.	<i>meno</i> , less.	<i>meno (di tutti)</i> , least. <i>pochissimo</i> , very little.



Adverbs are also formed from the *superlativo assoluto* of the adjectives by changing *issimo* into *issimamente*, as:

*Coraggiosissimo*, very corageous — *coraggiosissimamente*, most courageously.

In order to avoid too long words one uses periphrastical expressions, as: *con molto coraggio* for *coraggiosissimamente*, etc.

**NB.** One must well beware of using *il meglio* in a similar way as the French *le mieux*; *il peggio* like *le pis*; *il più* like *le plus*; *il meno* like *le moins*, as absolute adverbs. These forms are in fact existing in Italian, but only as substantives, as:

*Il meglio è il nemico del bene.*

'Better' is the enemy of 'good'.

*Nell' ultima guerra i Francesi ebbero sempre la peggio.*

In the last war the French always came off worst (got the worst of it).

Phrases like: 'He works (the) least. This pupil (*f.*) writes best. I like this wine best', are best translated periphrastically:

*Egli lavora meno di tutti. Questa scolara scrive meglio di tutte. Questo è il vino che più mi piace.*

## Notes.

1) From the Compar. *maggiore* and *minore* may be formed the adverbs *maggiormente* and *minormente*. — The terminations *one* and *ino* modify the meaning of adverbs, chiefly in conversation, as: *benone*, very well; *benino*, tolerably. Besides, *one* (also *oni*, but *not* in an augmentative sense) serves to form *adverbial expressions* derived from substantives. The most important of them are:

*boccone* (*bocconi*), from *bocca*, procumbent.

*cavalcioni*, on horseback.

*ciondoloni*, taking the tail between the legs (of a dog).

*carpone*, (creeping along) upon all four.

*gomitone*, leaning on the elbow.

*rotolone*, rolling (one's self about).

*tastone*, groping along in the dark etc.

2) A peculiarity of the Italian language consists in the *Supperl. assol.* of some *proper* adverbs and even of a few *adverbial expressions*, such as *assai*, very, *per tempo*, early. Thus one says: *assaiissimo*, very much; *per tempissimo*, very early.

A *high degree* is also expressed by the repetition of the adverb, as: *subito subito*, directly; *ben bene*, very well.

3) Many masculine adjectives may be used as adverbs,<sup>\*</sup> for ex.:

*Egli lo guardò fisso.*

He looked at him fixedly (instead of  *fissamente*).

Such are: *spesso*, frequent, —ly; *basso*, deep, —ly; *falso*, false, —ly; *certo*, *sicuro*, certain, —ly; *mezzo*, by half; *forte*, loud, —ly; *piano*, low.

#### Words.

*Eloquente*, eloquent.  
*pigro*, idle, lazy.  
*sfortunato*, unfortunate.  
*raro*, rare, —ly, seldom.  
*grave*, grave, molesting, serious.  
*probabile*, probable.  
*eterno*, eternal.  
*eguale*, equal.  
*puntuale*, punctual.  
*saggio*, wise.  
*modesto*, modest.  
*costante*, constant.  
*passionato*, passionate.  
*generoso*, generous.  
*il dono*, the gift.  
*il suddito*, the subject.  
*la prosperità*, the prosperity.  
*il trastullo*, the toy.  
*l'artista*, the artist.  
*rispettare*, to respect.

*nettare*,<sup>1)</sup> to clean.  
*confessare*, to confess.  
*distribuire* (-isco), to distribute.  
*adempiere*<sup>2)</sup> *un dovere*, to fulfill a duty.  
*suonare il pianoforte*, to play the piano.  
*trascurare*, to neglect.  
*giacere*, to lie, be laid.  
*abbruciare*,<sup>3)</sup> to burn.  
*domandare*, to demand.  
*costare*,<sup>4)</sup> to cost.  
*venite*, come!  
*in viaggio*, on the way.  
*adagio*,<sup>5)</sup> slowly, lowly.  
*finalmente*, at length, finally.  
*solamente*, only.  
*più presto possibile*, as soon as possible.  
*al più tardi*, (the) latest.

#### Reading Exercise. 53.

Rispettate la legge di Dio se volete essere felici eternamente. Quest' uomo ha parlato benissimo; parla sempre eloquentissimamente. I pigri lavorano meno di tutti. Tuo fratello mente, e quello che più mi dispiace in lui, è che non confessa mai d'aver avuto torto. Trattate bene coi vostri nemici. Iddio (*God*) ha saggiamente distribuito i suoi doni. Parlate modestamente de' vostri meriti. Enrico IV era costantemente

1) *Nettare* from the adj. *netto*, clean; this from the Lat. *nitidus*; OFr. *neis*; Fr. *net*; Sp. *neto*; Port. *nedeo*; Prov. *net*. 2) *Adempire*, from. Lat. *implere*; Fr. *emplir* (*r-emplir*). 3) *Bruciare* (*bruciare*) = *brustolare* (*abbrustolare*), to make brown by fire, from the Lat. *partie. perutus* (*perurare*). The Fr. *brûler* (OFr. *brusler*) from the It. *brustolare*; Prov. *bruzar* (*brussar*). 4) *Costare*, from the Lat. *constare*; Sp. *costar*; Fr. *coûter*; Germ. *kosten*. 5) *Adagio*, with ease. *Agio*, probably from Lat. *otium*; Fr. *aise*; Prov. *ais*; Port. *azo*; Engl. *ease*.



\*occupato della prosperità dei suoi sudditi. Il ladro entrò adagio adagio; credeva certo che nessuno lo sentiva. Gli Italiani imparano facilmente il latino; essi imparano il francese più facilmente che il tedesco. Io adempirò sempre puntualmente i miei doveri. Il meglio che tu possa fare è di restare a casa. Non andare così presto! Mio padre è in Francia adesso. I giovani che amano passionatamente il giuoco, trascurano spesso i loro doveri. Carlo è stato biasimato più di tutti. Nettetate ben bene questi stivali, poi portatemeli subito subito nella mia stanza.

#### Traduzione. 54.

Speak loud! Speak frankly! You work to slowly; work faster (more quickly!) The king has generously pardoned his enemies. Nobody is constantly fortunate (happy) in (*in*) this world. The name of Shakespeare will live (*vivrà*) eternally. This artist plays the piano wonderfully (*fr. divino*). I have seldom (rarely) received letters from (*di*) my brother. He gropingly sought the door. My mother is very (gravely) ill; I must return home as soon as possible. I know your brothers very well; especially the eldest who came (*veniva*) often to me. We certainly depart next Monday, and since we do not stop on the way, we shall probably be in Florence already [on] Tuesday. Your cousin does not write better than you, and your friend writes worst. We have arrived very early. The wounded (man) lay with his face on the grass (*erba*). Come quickly! Directly, directly! The house was half burnt. Unfortunately we lost (have lost) all our fortune. Observe the laws punctually. Fulfill your duties punctually. These toys cost the least. This pupil has most frequently his tasks without mistakes (*transl. this is the pupil who . . .*). He has sung too low (deep), and also the music-master, that accompanied him, (has) played wrong. At length I have finished my translation.

#### Diálogo.

Come parla quest' avvocato?	Parla eloquentissimamente e franchissimamente.
Suona sua cugina il piano-forte?	Suona a meraviglia ( <i>admirably</i> ) e canta ancor meglio.
Avete nuove di vostro fratello a Parigi?	Mi scrive raramente. Fortunatamente so ( <i>I know</i> ) da un suo amico ch'egli sta ( <i>is</i> ) benone.
Capisce quello che io dico ( <i>say</i> )?	Capisco tutto quando parla adagio.
Avete finalmente ricevuto la mia lettera?	L'ho ricevuta solamente questa mattina, perchè fui assente ( <i>absent</i> ).

- Scriverà presto a sua madre? Sicuro; fra otto giorni al più tardi.  
 Che ora è? Sono le tre meno un quarto.  
 Menatemi (*drive me*) adagio Sì, Signora, sarà ubbidita (*as*  
 adagio fino (*till*) al Ponte *you command*)!  
 Rialto!  
 Era fatto bene il tuo tema? Ottimamente.

## Thirty-first Lesson.

### The adverbs continued.

In the foregoing lesson we observed, that besides the adverbs formed from adjectives or participles by addition of the syllable *mente*, there are a great many *true adverbs* denoting place, manner, order, time etc. Thus we have: 1) *Adverbs of place*. 2) *Adverbs of time*. 3) *Adverbs of manner*. 4) *Adverbs of quantity*. 5) *Adverbs of affirmation, of negation, and doubt*. There are also *adverbial expressions* (*locuzioni avverbiali*) i. e. compounds of *substantives, adjectives etc.* with *prepositions*, as: *A mente*, by heart; *in fatti*, indeed etc.

### 1. Adverbs of place.

- |                                                            |                                                |
|------------------------------------------------------------|------------------------------------------------|
| <i>Ove, dove</i> , where, whither?                         | <i>quinci</i> , hence, from here.              |
| <i>onde, donde</i> , where from,                           | <i>dietro</i> , behind.                        |
| whence?                                                    | <i>indietro</i> , behind, backwards.           |
| <i>qui</i> <sup>1)</sup> } here, hither, this way.         | <i>sotto</i> , <sup>4)</sup> below.            |
| <i>qua</i> }                                               | <i>innanzi</i> , <sup>5)</sup> before.         |
| <i>là</i> , <sup>2)</sup> <i>colà, costà, costà, ivi</i> , | <i>davanti</i> , before.                       |
| <i>quivi</i> , there.                                      | <i>avanti</i> , forward, along.                |
| <i>qua e là</i> , to and fro.                              | <i>dentro</i> , <sup>6)</sup> therein, within. |
| <i>vi, ci</i> , (French <i>y</i> ) here.                   | <i>fuori</i> , <sup>7)</sup> outside, out.     |
| <i>sopra</i> ( <i>sovra</i> ) } on, upon.                  | <i>dappertutto</i> , everywhere.               |
| <i>su</i> <sup>3)</sup> ( <i>sur</i> ) }                   | <i>altrove</i> , elsewhere.                    |
| <i>là su, lassù</i> , up there.                            | <i>lontano</i> <sup>8)</sup> } far, distant.   |
| <i>giù</i> , below, down.                                  | <i>lungi</i> }                                 |
| <i>là giù, laggiù</i> , down there.                        | <i>via</i> , be gone (gone).                   |
| <i>abbasso</i> , down, downwards.                          |                                                |

1) Lat. *ecce hic*. 2) Lat. *illac*. 3) *Su* fr. Lat. *super*; *suso* fr. Lat. *susum* (= *sursum*). 4) Lat. *subtus*. 5) Lat. *in-ante*. 6) Lat. *de-intra*. 7) Lat. *foras* or *foris* = *extra*. 8) Fr. *lointain*; Lat. *longe*.

## 2. Adverbs of time.

<i>Quando</i> , when?	<i>ieri l'altro</i> }	the day before
<i>da quando</i> , since when?	<i>l'altro ieri</i> }	yesterday.
<i>sempre</i> , always.	<i>avant' ieri</i>	
<i>mai</i> <sup>1)</sup> ( <i>giammái</i> ), never.	<i>présto</i> , <sup>5)</sup>	quick, soon.
<i>oggi</i> , to-day.	<i>tósto</i> , <sup>6)</sup>	soon.
<i>dománi</i> ( <i>dimáni</i> ), to-morrow.	<i>adésso</i> }	now.
<i>posdománi</i> , the day after to-morrow.	<i>óra</i> }	
<i>ormái</i> }	<i>or' óra</i> , now,	immediately.
<i>oramái</i> }	<i>súbito</i> , directly,	suddenly.
<i>di rádo</i> , seldom.	<i>tárdi</i> , late.	
<i>spéssso</i> , <sup>2)</sup>	<i>già</i> <sup>7)</sup> ( <i>digia</i> ),	already.
<i>sovénte</i> }	<i>talóra</i> }	sometimes.
<i>prima</i> , before.	<i>talvólta</i> }	
<i>allóra</i> , then.	<i>testè</i> }	
<i>pói</i> , <sup>3)</sup> }	<i>pocanzi</i> }	not long ago, lately.
<i>póscia</i> }	<i>póco fa</i> }	
<i>intánto</i> }	<i>poco avanti</i> }	not long ago.
<i>frattánto</i> }	<i>poco prima</i> }	
<i>ancóra</i> , <sup>4)</sup> still.	<i>una vólta</i> , once,	one time.
<i>ieri</i> , yesterday.	<i>più vólte</i> }	several times.
	<i>molte vólte</i> }	

## 3. Adverbs of manner.

<i>Cóme</i> , <sup>8)</sup> how?	<i>insième</i> }	together.
<i>già</i> , already, indeed.	<i>assième</i> }	
<i>mólto</i> }	<i>almeno</i> , at least.	
<i>assái</i> <sup>9)</sup> }	<i>affatto</i> , wholly,	completely.
<i>sì</i> }	<i>volentiéri</i> }	willingly.
<i>così</i> }	<i>volontéri</i> }	
<i>perchè</i> , why, because.	<i>quási</i> , almost.	
<i>béne</i> , well.	<i>forse</i> , perhaps.	
<i>mále</i> , badly.	<i>anzi</i> , in the contrary.	
<i>püre</i> , yet, also.		

## 4. Adverbs of quantity.

<i>Mólto</i> , much, very (much).	<i>abbastánza</i> , enough.	
<i>assái</i> , enough, rather much.	<i>eziandío</i> }	
<i>troppo</i> , too, too much.	<i>pure</i> }	even, even yet.
<i>tánto</i> , so, so much.	<i>pur anco</i> }	

1) (*giam-*) *mai*, Lat. *jam magis*. 2) Lat. *spissus*, dense, thick.  
 3) Lat. *post*. 4) Lat. *hanc-oram*. 5) From the vulg. Lat. *praestus*,  
 fr. adv. *praesto*. 6) Dubious origin; perhaps from the Lat. partic.  
*tostus* (fr. *torrere*), or from *tot-eito*. 7) Lat. *jam*. 8) Lat. *quomodo*.  
 9) Lat. *ad-satis*.

<i>solamente</i>	} only.	<i>più, di più</i> , more.
<i>soltanto</i>		<i>meno</i> , less.
<i>non — che</i>		<i>quanto</i> , how much?
<i>poco</i> , little.		<i>tanto — quanto</i> , so much — as.

*NB.* *Assai*, *abbastanza*, *più* and *meno* stand, without a prepos., before the subst. therefore not — in the French way — *abbastanza di vino*, but *abbastanza vino*. *Più* and *meno* have *di* only before numerals, as: *più di 100 lire*, more than 100 lire (francs). One says *di più*, if the word stands alone; as: *Costui ha lavorato di più*, this man has worked more.

### 5. Adverbs of affirmation and negation.

<i>Sì</i> , yes.	<i>non</i> , not.
<i>infatti</i> , indeed.	<i>non — mai</i> , never.
<i>certo</i>	<i>non — punto</i> , not at all.
<i>certamente</i>	<i>non — già</i> , not — even.
<i>sicuramente</i>	<i>non — più</i> , not — any more.
<i>davvero</i> , truly.	<i>neanche</i> , not even.
<i>no</i> , no.	

### Adverbial expressions.

<i>A mente</i>	} by heart.	<i>a destra</i>	} at the right hand.
<i>a memoria</i>		<i>a dritta</i>	
<i>in fretta</i> , in haste, hastily.		<i>a sinistra</i>	} at the left hand.
<i>in vano</i> , in vain.		<i>a manca</i>	
<i>con comodo</i>	} conveniently, at	<i>fra breve, fra poco</i> , in short.	
<i>a bell' agio</i> one's convenience.		<i>a poco a poco</i>	} by and by, by
<i>a stento</i> , hardly.		<i>poco per volta</i>	
<i>di frequente</i> , frequently.		<i>in breve</i> , shortly.	
<i>di solito</i> , generally, usually.		<i>alla rinfusa</i> , helter, skelter.	
<i>appena</i> , scarcely.		<i>a proposito</i> , quite conveniently;	
<i>a buon mercato</i> , cheap.		by the by.	
<i>a voce</i>	} by word of	<i>a bocca</i> , verbally, by word of	
<i>(a viva voce)</i>		mouth.	
<i>a bello studio</i>	} on purpose.	<i>a gara</i> , <sup>1)</sup> in emulation.	
<i>a (bella) posta</i>		<i>tutt' al più</i> , at the most.	
<i>a caso</i> , by accident.		<i>dapprima</i> , first.	
<i>ad alta voce</i> , aloud.		<i>appunto</i> , exactly.	
<i>all' improvviso</i> , suddenly.		<i>sui due piedi</i> , directly.	

### N o t e s.

1) As we hinted, *già* often implies a *lively affirmation*, corresponding to the English *of course*, *yes*, *yes etc.* Ex.:

*Non avete finito ancora?* Have you not yet done?

*Già, son pronto*, of course (yes, yes), I am ready.

1) *Gara*, like the Fr. *gare* (*garer*) from the OHG. *warôn*, to protect, to mind; German *wahren*.

Used with *non* or *nè* it has no proper equivalent in English and must therefore be paraphrased, as:

*Non dico già che abbiate torto, ma . . .*

I will not say, I do not mean to say that you are wrong, but . . .

*Non credeva già che volessi ingannarlo, ma . . .*

Although he did not think that I would cheat him, yet . . .

2) Used with a substantive *già* is the English *former* or *late* (but not of deceased persons). Ex.:

*Il già granduca di Toscana.*

The former grand-duke of Tuscany.

3) The negative particle *non*, which, as we said, always precedes the verb, is often rendered more impressive by the adverbs *punto* or *mai*, as:

*Io non amo, I do not love.*

*io non amo punto, I do not love at all.*

*io non amo mai, I never love.*

*Note.* The popular and familiar language frequently employs *mica* instead of *già*, as:

*Non è mica un bel nome. (M.)*

It is indeed no fine name, or: it is anything but a fine name.

*Neanche* or *nemmeno* and *nemmanco* correspond to the English *nor* — *either*, ex.: *Neanch'io*, nor (do) I, nor I either. The question *Is it not?* is best translated: *Non è vero?* The English way of saying: *Do you?* or *Do you not?* referring to a foregoing question, must not be imitated in Italian. The above question: *non è vero* is usually employed in such a case. Example:

You are writing to your father, don't you?

*Ella scrive a suo padre, non è vero?*

Likewise, the answers: *I do* or *I do not* etc. are not to be literally translated, but are either paraphrased with the verb, or rendered by *Sì* or *no*, as:

Do you write to your father? — Yes, I do. — No, I do not.

*Scrivo Ella a suo padre?      Sì!      No!*

or *Sì, scrivo!      No, non scrivo!*

---

### Words.

*L'occasione*, the occasion.

*cacciare*, to hunt.

*L'intenzione*, the intention.

*pregiato*, honored.

*menar via*, to lead off.

*abituare*, to accustom.

<i>il bisógno</i> , the want.	<i>rispósto</i> , answered.
<i>il cánto</i> , the song.	<i>inverosímile</i> , improbable.
<i>la storiélla</i> , the tale.	<i>pranzáre</i> } to dine.
<i>il vascéllo di guérra</i> , the man of war.	<i>desináre</i> }
<i>la villeggiatúra</i> , the farm.	<i>cenáre</i> , to sup.
<i>andare a piédi</i> , to go on foot,	<i>fare colazione</i> , to breakfast.
walk.	<i>disturbáre</i> , to disturb.
<i>la nébbia</i> , the mist, fog.	<i>finito</i> , finished, ready.
<i>sparíto</i> , disappeared.	<i>váda púre</i> , go only, do go!

### Reading Exercise. 55.

Dove abita? Adesso abito qui dietro al teatro. Ora che non abitiamo più lontano l'un dall' altro ci vedremo di frequente. Un proverbio italiano dice (*says*): chi tardi arriva, male alberga (*is badly lodged*). Domani o dopodomani avrò probabilmente l'occasione di parlare con tuo zio, e ti comunicherò poi subito le sue intenzioni. Menate via quel cane, o cacciatelo fuori. I signori erano di dietro e le signore erano davanti. Quando avrò il piacere di vederla in casa mia? Adesso sono in campagna, ma quando ritorno non mancherò di venire da lei. I nostri amici ci aspettano abbasso, andiamo giù. Parlavate forse di me? Sì, parlavamo appunto di te. Aspetto fra breve una tua risposta e intanto ti saluto di cuore. Ricevemmo testè la pregiata vostra lettera e vi manderemo fra poco quanto (*that which*) ci avete comandato. Egli ha abbastanza danaro; essendo abituato a una vita semplice, ha meno bisogni di noi. In Sicilia il vino e gli aranci sono a buon mercato. Una volta in Italia vi erano molti principi, adesso non vi è che un re. Ha tutt' al più vent' anni e ha già finito i suoi studi. Egli mi ha ingannato, non voglio più vederlo. Questa sera, essendo già tardi, noi ceneremo e dormiremo qui ai piedi del monte, ma domani ci leveremo per tempo e faremo colazione lassù.

### Traduzione. 56.

In the Italian schools one learns many cantos of the 'Divina Comedia' by heart. Also the Italian tales generally commence by the words: 'There was once a king.' France has more men of war than Italy. Our farm is not far from the city, we often go there on foot. I write you these few lines (*due righe*) in haste, to inform you that your mother has just arrived here. This gentleman speaks German, but not fluently (*lit.*: with trouble); he generally speaks English with us. I willingly lend you the requested (wished) sum and you will pay it back to me at your convenience. The fog (mist) has by and by disappeared. I have written him

on purpose. He has not even answered me. I do not — it is true — believe what he tells (*dice*) me; but the matter (affair) in itself (*in se*) is not improbable. I have lost my golden ring; I find it nowhere. Seek it! I have already sought it everywhere. I hope that you will dine with us the day after to-morrow. Your uncle has several times supped with us. I have seen your aunt lately; she is (*sta*) very well. Here is bread and cheese. Will you (Do you wish) more of it? I shall eat this little piece by and by. My friend will not stay here. Nor I (*lit.*: I also not). Go only, the work (task) is finished.

### Diálogo.

Come sta, signor Gobbi?	Sto bene, e lei?
Discretamente ( <i>well, thank you</i> ), e sua madre?	Adesso che non fa più freddo, sta un po' meglio.
Vuole mangiare del presciutto?	Sì, me ne dia un pochetto.
Ne vuole di più?	No, grazie, ne ho abbastanza.
Sarà a casa diman mattina ( <i>to morrow-morning</i> )?	Certamente, sarò a casa tutto il giorno.
A che ora arriva tuo cugino?	Se non arriva stamattina ( <i>from questa mattina</i> ) arriverà stasera.
Partirete anche voi per la Francia?	Sì, partiremo noi pure.
A proposito; hai notizie di tuo fratello a Londra?	Sì, mi ha scritto poco fa, ritornerà fra breve in patria.
Carlo, tuo padre ti cerca, va subito a casa!	Vado sui due piedi.
Ecco dei libri, leggi a (tuo) bell' agio!	Grazie, li leggerò con piacere.
Perdoni se la disturbo!	Anzi, è un piacere che mi fa.
Quanto guadagna questo povero uomo al giorno?	Due lire tutt' al più, egli vive miseramente.
Chi è il più diligente di questi scolari?	Ecco colui che studia più di tutti.

### Reading Exercise.

#### C r e s o e S o l o n e.

Creso domandò un giorno a Solone, se avesse incontrato ne' suoi viaggi un uomo perfettamente felice. «Ne ho conosciuto uno», rispose il filósofo, «era un cittadino d'Atene, di nome Tello, galantuomo, che ha passato tutta la sua vita in una dolce agiatezza, vedendo la sua patria sempre prosperante. Quel felice mortale ha lasciato dei figli generalmente stimati, ha veduto i figli de' suoi figli ed è morto gloriosamente, combattendo per la pátria.»

Creso, sorpreso d'intendere citare come modello di felicità un uomo mediocre, gli domandò se non avesse trovato uomini più felici ancora di Tello. Sì, gli rispose Solone, erano due fratelli, Cleobi e Bitone, d'Argo, rinomati per la loro amicizia fraterna ed il loro amore filiale.

#### Words.

<i>Incontrare</i> , to meet with.	<i>prosperante</i> , flourishing.
<i>il viaggio</i> , the journey.	<i>combattere</i> , to fight.
<i>rispose</i> , p. rem. of <i>rispondere</i> , to answer.	<i>sorpreso</i> , a, surprised, astonished.
<i>il cittadino</i> , the citizen.	<i>intendere</i> , to hear.
<i>Atene</i> , Athens.	<i>citare</i> , to cite, to quote, to allege.
<i>di nome</i> , named.	<i>il modello</i> , the model.
<i>Tello</i> , Tellus.	<i>mediocre</i> , adj. belonging to mediocrity.
<i>passare</i> , to pass.	<i>rinomato</i> , a, famous.
<i>dolce</i> , sweet; agreeable.	<i>amicizia</i> , friendship.
<i>agiatezza</i> , prosperity.	<i>fraterno</i> , a, fraternal.
<i>la patria</i> , the country.	<i>amore</i> , m. love.

## Thirty-second Lesson.

### On prepositions.

In Italian, prepositions are either *simple*, preceding, as in English, their noun in the *Accusative*, as: *Senza mio padre*, without my father; or they are *compound*, i. e. *adverbs* used as prepositions, and commonly followed by *di*, *a* or *da*, sometimes, however, without any other preposition intervening. Some of the simple prepositions may also be followed by *di*, *a* or *da*, as will be seen from the following examples:

*Without* my father, is: *senza mio padre*, or *senza di mio padre* (here the simple prep. *senza* is followed by *di*).

*Near* the church is: *presso* (adv.) *della chiesa*, but also *presso la chiesa* (the adv. *presso* immediately preceding the *Accus.*).

In the II. Part we shall see, that by using or omitting *di*, *a*, and *da*, the speaker somewhat modifies the signification of the preposition. In general, compound prepositions are more expressive than the simple ones.



True prepositions, i. e. *not* followed by *di*, *a* or *da*, are:

<i>A</i> , at,	<i>giusta</i> , <sup>1)</sup> conformably,	<i>per</i> , for, by,
<i>con</i> , with,	<i>in</i> , in, within,	<i>secondo</i> , <sup>*)</sup> conformably...
<i>di</i> , of,	( <i>a</i> ) <i>lungo</i> , <sup>*)</sup> along,	
<i>da</i> , of, from, by,		

All the other prepositions may be followed by one or the other of the *segnacasi*\*\*<sup>\*)</sup> *di*, *a* or *da*; some of them even admit of *two*, in order to modify the sense.

Besides the true prepositions there are still a number of *prepositional expressions*, i. e. substantives or adjectives used with prepositions, as:

*Appiè della montagna*, at the foot of the mountain.

# 1. Prepositions commonly governing the Accusative, without *di*, *a* or *da* following.

<i>Avanti</i> , before.	<i>mediante</i> , <sup>3)</sup> by means of.
<i>contro</i> } against.	<i>oltre</i> , <sup>4)</sup> besides, more than ...
<i>contra</i> }	<i>eccetto</i> , except.
<i>verso</i> , against.	<i>salvo</i> , except.
<i>dopo</i> , after.	<i>secondo</i> , conformably.
<i>durante</i> , during.	<i>senza</i> , without.
<i>fra</i> } between.	<i>sopra</i> } on, upon, over.
<i>tra</i> }	( <i>sovra</i> ) }
<i>lungo</i> } along.***)	<i>sotto</i> , under.
<i>allungo</i> }	<i>su</i> ( <i>sur</i> , <i>in su</i> ), over, upon.
<i>malgrado</i> , <sup>2)</sup> notwithstanding.	

*Note.* *Avanti*, *contra*, *dopo*, *fra*, *oltre*, *senza*, *sopra*, *sotto*, *su*, *tra*, and *verso* are sometimes followed by *di*, especially when preceding a *personal pronoun*, as: *dopo di me*, behind (after) me; *senza di voi*, without you etc.

\*) *Giusta*, *lungo*, *secondo*, and likewise *durante*, *mediante*, *salvo*, *eccetto* (See these) are properly *adjectives*, and only by use prepositions.

\*\*<sup>\*)</sup> Signs of cases.

\*\*\*<sup>\*)</sup> *Along*, when used in sentences like: *get along*, *come along*, is usually expressed with the verb *andàrsene*, as: *vàttene*, get along with you!

1) Lat. *juxta*. 2) *Mal-grado*. *Grado*, like the Fr. *gré* (Ofr. *gret*, *greit*, *gred*) and the Sp., Port. *grado*, from Lat. *gratum*, used in LL. instead of *gratia*. 3) From Lat. *medianus* (*medius*). 4) Lat. *ultra*.

2. Prepositions commonly joined with *di*.

<i>Fuori</i> ( <i>di</i> ), out (of), outside.	<i>a cusa</i>	} for, on account of.
<i>al di là</i> , beyond; on the other side.	<i>a motivo</i>	
<i>al di qua</i> , on this side.	<i>a ragione</i>	
<i>presso</i>	<i>per</i>	} <i>per mezzo</i> , by means.
<i>appresso</i>	<i>per mezzo</i>	
<i>accanto</i> <sup>1)</sup>	<i>in luogo</i>	} instead.
<i>allato</i>	<i>in vece</i>	
<i>accosto</i>	<i>appi</i> , at the foot.	} notwithstanding,
<i>a forza</i> , by much . . .	<i>a dispetto</i>	
<i>prima</i> , (relation of time) before.	<i>ad onta</i>	} in spite of.
	<i>a favore</i> , in favour.	
	<i>lunghi</i> , far.	

3. Prepositions commonly joined with *a*.

<i>Fino</i>	} till.	<i>innanzi</i>	} before.
<i>sino</i>		<i>dinanzi</i>	
<i>dirimpetto</i>	} opposite.	<i>davanti</i>	} concerning.
<i>in faccia</i>		<i>in rispetto</i>	
<i>incirca</i>	} about.	<i>in riguardo</i>	} concerning.
<i>circa</i>		<i>in quanto</i>	
<i>in mezzo</i>	} amidst.	<i>ditro</i> , behind.	} behind.
<i>a mezzo</i>		<i>vicino</i> , near.	
<i>dentro</i> , inside.		<i>addosso</i> , on, upon, with.	
<i>attorno</i> , <sup>2)</sup> around, all around.		<i>conforme</i> , conformably.	

*Note.* Only a very limited number of Prep. take *da*. The most important of them are: *Fin da* . . . from (the beginning); *al di qua da* . . ., on this side; *al di là da* . . ., on the other side, *lunghi* and *discosto*, far from, and *in fuori*, except, which latter, however, is preceded by the word which it governs. Thus: *Dalla Francia infuori tutte le altre potenze*, All the other powers except France. — With these prepositions *di*, too, is not quite inadmissible.

## Words.

<i>Il municipio</i> , the town-house.	<i>il vidle</i> , the avenue.
<i>il preftto</i> , the governor.	<i>agire</i> (-isco), to act.
<i>civile</i> , polite.	<i>l'impiegto</i> , <sup>3)</sup> the officer.
<i>assnte</i> , absent.	<i>la gurra</i> , <sup>4)</sup> the war.

1) *Accanto* = *a canto*, at the side. The origin of the word is not yet sufficiently explained. Perhaps from Lat. *cantus* (καὶνός), an iron circle, or fr. the Germ. *Rante*. 2) *Attorno* = *a torno*. The subst. *torno* has been explained before. 3) Partic. of *impiegare*, to employ, fr. Lat. *implicare*; Fr. *employer*; Sp. *emplear*; Prov. *emprear*; Engl. *to employ*. 4) From OHG. *werra*, quarrel; Fr. *guerre*; Sp., Port., Prov. *guerra*; Engl. *war*; OEgl. *werre*.

*girare*,<sup>1)</sup> to turn round.  
*la sentinella*,<sup>2)</sup> the sentinel.  
*il mólo*,<sup>3)</sup> the mole.  
*il cámpo*, the camp.  
*le fórze naváli*, the naval forces; the navy.  
*il cantánte*, the singer.  
*la stagione*,<sup>4)</sup> the season.  
*l'órdine*, m. the ordre.  
*il carnevále*, the carnival.  
*ciéco*, blind.  
*l'infánzia*, the infancy.  
*la bótte*, the barrel.  
*il pózzo*,<sup>5)</sup> the well.  
*la collina*, the hill.  
*il capolavóro*, the master-piece.

*l'uomo dabbéne*, the honest man.  
*nascóndersi*, to hide one's self.  
*il pórtó*, the harbour.  
*il fanále*,<sup>6)</sup> the light-house.  
*l'invéerno*,<sup>7)</sup> the winter.  
*il pésce*, the fish.  
*aumentáre*, to increase.  
*occupáre*, to occupy.  
*sbevazzáre*, to drink immoderately.  
*la raccomandazióne*, the recommendation.  
*l'albérgo*, the hotel.  
*il pióppo*, the poplar.  
*méntre che*, whilst.  
*ventúro*, next.  
*la páce*, the peace.

#### Reading Exercise. 57.

Vi mando per mezzo della posta cento bottiglie di vino di Marsála. Non è stata gentile verso gli stranieri. Durante la guerra orientale i Francesi hanno aumentato le loro forze navali. L'anno venturo andrò in Italia e non ritornerò prima di carnevale. I cantanti dell' opera tedesca sono di solito assenti da Vienna durante la stagione italiana. Mentre che tu scrivi, io leggerò il giornale. Secondo la mia opinione, gli Ugonotti del Maestro Giacomó Meyerbeer sono un capolavoro della musica moderna. Farò staséra una passeggiata lungo il fiume. La tavola era accanto al letto. Resti presso di me! L'uomo dabbene ha sempre Dio dinanzi agli occhi. L'albergo nazionale si trova dirimpetto al molo San Carlo. Presso a quella porta vi è un pozzo profondo. La bugia si nasconde sempre dietro alla verità. Innanzi al porto si vede il fanale. Invece di lavorare, egli passa il tempo giuocando e sbevazzando nelle osterie. A forza di raccomandazioni arrivò al posto che occupa adesso. Noi abitiamo fuori della città, appiè d'una bella collina. L'albergo di cui parlate, è al di qua o

1) *Girare*, to turn round, from LL. *gyrare*, fr. Lat. *gyrus* (γῦρος), circle; OFr. *girer*; Fr. *virer*. Subst. are: It., Sp. *giro*; Prov. *gir*. 2) Fr. *sentinelle*; Sp. *centinela*. The origin is not clear. Perhaps from the Lat. *sentinator*, or OHG. *sentan*, to sent, or from the Romance *sentar*, to put. 3) Lat. *moles*; Fr. *môle*. 4) Lat. *statio*; Fr. *saison*; Engl. *season*; Sp. *sazon*; Prov. *sazo*; Port. *sazão*. The Sp. *estacion* and the Port. *estação* are of the same origin. 5) Lat. *puteus*; Fr. *puits*; OFr. *puis*, *puiz*; Sp. *pozo*. 6) From the Greek *φάρος*, light-house or *φάνος*, lantern; Fr. *fanal*. Other derivations: Fr. *falot*, lantern and It. *fald*, fire of joy. 7) Lat. *hibernum* (i. e. *tempus* —); Fr. *hiver*; Prov. *hivern*.

al di là del fiume? È al di qua, in faccia al municipio. Questa povera ragazza è cieca fin dall'infanzia.

**Traduzione. 58.**

Between the garden and the forest there is (*v'e*) a long avenue. Have you arrived before or after 4 o'clock? I have arrived towards evening. Where have you been during the war? We were on a hill not far from the city. While you were eating, I have read the newspapers. Do you go with your sister or without (*senza di*) her? I go with her; in spite of the bad weather she will not stay at home. Charles Albert, king of Sardinia (*Sardegna*), abdicated in favor of his son, Victor Emanuel (*Vittorio Emmanuele*). Is your house on this side or on the other side of the river? I presently live on the other side of the river in that small house (*dim.*) beside the theatre. He waited for me at the foot of the hill. According to your order I send you a cask of old wine, and hope that you will like it (be content with it). Respecting your bill of exchange I communicate to you that it was punctually paid. One has given a concert in honor of the king. Through many entreaties he obtained (*ottenne*) his liberty. Before (in front of) the church there are three very high poplartrees. Respecting my journey I know (*so*) not yet anything certain. France extends (*si stende*) no more from the Atlantic Ocean to the Rhine. The earth revolves round the sun. Buy an umbrella instead of a stick. He owes (*deve*) me about two hundred marcs. Opposite the Dukal palace lives the governor. Not far from the camp stood (*vi era*) a sentinel. Since that day I have no more seen my friend.

**Diálogo.**

Per chi è questa bella scato-	È per mia cugina Emilia.
letta?	
Per quanto tempo ha (Ella)	L'ho presa per due mesi.
preso in affitto ( <i>rented</i> )	
questa stanza?	
Quando partirà, signor dottore?	Partirò domani per Edinburgo.
Dove eri durante il carnevale?	Ero a Roma presso uno zio.
Ho sentito che ella è stata in	No, sono andato fino a Firenze
Italia, è andata fino a Napoli?	dove mi fermai per affari.
Dove sta ( <i>lives</i> ) il tuo maestro	Vicino al municipio in una
di canto?	casa nuova.
Partirà prima di domenica?	Secondo ( <i>that depends</i> ).
Dove si trova la repubblica di	Tra Bologna ed Ancona, non
San Marino?	lontano dal mare.
Avete agito conforme ai desi-	Sì, e speriamo che essi saranno
deri dei vostri genitori?	contenti di noi.



È vero che sei caduto in mezzo alla strada?      È vero, ma non mi sono fatto male.  
 Vai a scuola tutti i dì?      Sì, eccetto la domenica.  
 Quanto denaro ha perduto?      Circa a due mila lire.  
 Ha viaggiato molto?      Sì, per mare e per terra.

### Reading Exercise.

(Continuazione).

Un giorno di festa solenne, vedendo che i buoi non arrivavano, i quali dovevano condurre al tempio di Giunone la loro madre, i figliuoli attaccarono se stessi al giogo, e trassero il legno per alcune miglia. Quella sacerdotessa, compresa di gioia e di riconoscenza, supplicò gli dei d'accordare ai suoi figli quel che gli uomini potessero desiderare di meglio; fu esaudita. Dopo il sacrificio ambedue i suoi figliuoli, immersi in un dolce sonno, terminarono tranquillamente la loro vita. Si eressero loro delle statue nel tempio di Delfi.

«Dunque non mi conti nel número dei felici?» disse il re. «Sire», rispose il filosofo, «noi professiamo nel nostro paese una filosofia semplice, senza fasto e poco comune alla corte dei re. Conosciamo l'incostanza della fortuna e stimiamo poco una felicità più apparente che reale e per lo più troppo passeggera. La vita d'un uomo è presso a poco di trenta mila giorni. Nessuno d'essi rassomiglia all' altro, e come non accordiamo la corona che dopo la lotta, così non giudichiamo della felicità d'un uomo che alla fine della sua vita.»

### Words.

<i>Dovévano</i> , should.	<i>eressero</i> , P. rem. of <i>erigere</i> (irr.),
<i>condurre</i> (irr.), to lead, to	<i>contare</i> , to count. [to erect.
carry, to bring.	<i>professare</i> , to profess.
<i>il tempio</i> , the temple.	<i>il fasto</i> , the pride.
<i>attaccare</i> , to put to . . .	<i>la corte</i> , the court.
<i>il giogo</i> , the yoke.	<i>stimare</i> , to esteem.
<i>trassero</i> , Pass. rem. of <i>trarre</i> , to	<i>apparente</i> , apparent, seeming.
<i>il léngo</i> , the carriage. [draw.	<i>reale</i> , real.
<i>il miglio</i> (plur. <i>le miglia</i> ), the	<i>per lo più</i> , mostly.
mile.	<i>passeggiéro</i> , a, passing, transi-
<i>la sacerdotessa</i> , the priestess.	sitory.
<i>compresa</i> , filled with . . .	<i>presso a poco</i> , nearly, almost,
<i>supplicare</i> , to pray ardently.	about.
<i>accordare</i> , to bestow.	<i>esaudire</i> , to hear, to grant.
<i>potessero</i> , could.	<i>il sacrificio</i> , the sacrifice.
<i>desiderare</i> , to desire.	<i>immerso</i> , sunk.
<i>il sonno</i> , the sleep.	<i>accordare</i> , to adjudicate, to yield.
<i>terminare</i> , to terminate, to	<i>la lotta</i> , the combat, fight.
end.	<i>giudicare</i> , to judge.

## Thirty-third Lesson.

### On Conjunctions. Le congiunzioni.

These words join words and sentences together. They are either *copulative* or *adversative*, *simple* or *compound*. The Italian language has abundance of these words; those most in use are as follows:

*Note.* Conjunctions marked by an asterisk (\*) require the Subjunctive mood. Many of them, however, govern the Indicative, when the action expressed by the verb is represented as a *fact* admitting of no doubt.

#### a. Copulative Conjunctions.

* <i>Se</i> , if. (See page 46.)	<i>sicchè</i> , so that.
<i>che</i> , that.	* <i>acciocchè</i> } that, in order to . .
<i>e</i> , and.	* <i>affinchè</i> }
<i>e — e</i>	<i>perocchè</i> } as, because.
<i>tanto — quanto</i> } as well as.	<i>perciocchè</i> }
<i>quando</i> , when.	<i>imperciocchè</i> }
<i>come</i> , as.	* <i>prima che</i> , before, sooner.
* <i>finchè</i> , till.	* <i>quand'anche</i> , though, although.
<i>dopo che</i> , after.	<i>se anche</i> , even if.
<i>appena</i>	<i>di maniera che</i> }
<i>a pena</i> } scarcely.	<i>di modo che</i> } so that.
* <i>suppostochè</i> , suppose, provided that . . .	<i>tosto che</i> } as soon as.
<i>anche</i> , also, too.	<i>subito che</i> }
<i>allorchè</i> , then, when.	<i>però</i> , though, however.
<i>perchè</i> }	<i>dunque</i> , so, therefore.
<i>poichè</i> } because.	<i>quindi</i> , therefore, consequently.
<i>giacchè</i> }	<i>dacchè</i> , because, since.
<i>posciachè</i> }	<i>mentre che</i> , whilst etc.

#### b. Adversative Conjunctions.

<i>Se</i> , whether.	* <i>benchè</i>	} though, although.
<i>o</i> , or.	* <i>abbenchè</i>	
<i>o — o</i> , either — or.	* <i>sebbène</i>	
<i>ovvéro</i> }	* <i>ancorchè</i>	
<i>ossia</i> } or.	* <i>quantunque</i> <sup>1)</sup>	
<i>oppùre</i> }	<i>nè — nè</i> , neither — nor.	
* <i>purchè</i> , provided.	<i>ora — ora</i> , now — now.	

1) From the Lat. *quantus cunque*.

anzipure, even.

neppure } not even.  
nemmeno }

\*senza che, without that.

eziandio<sup>1)</sup> } but, also.

ma anco }

\*non ostante che, notwithstanding.

\*per quanto che,\*) however..

perciò, nevertheless.

nulla di meno } nevertheless.  
niente di meno }

altresi, besides.

per altro, however.

ma, but.

eppure, and yet.

### R e m a r k s.

1) The interrogative *why?* is rendered by *perchè*, which also means *because*. Ex.: *Perchè non è venuta?* Why did you not come? *Perchè non poteva.* Because I could not. Frequently *perchè* also means *that* denoting consequence, as: *La cosa è troppo chiara perchè potessi ingannarmi*, the matter is too evident, *that* I could (= for me to) be mistaken. *Un abito fatto perchè duri a lungo*, a coat made so that it may (so as to) last long.

2) *Poichè* corresponds to the English *as* or *because*, and is placed at the beginning of a sentence, as: *Poichè non volete*, as (because) you will not (French: *Puisque vous ne voulez pas*).

3) *Dunque*, at the beginning of a sentence, means *thus*, *therefore*, *so*, as: *Dunque non verrò*, therefore (so) I shall not come. When following the verb, it is rendered by *but* or *so*, as: *Venite dunque, Signore!* So (but) come, Sir! (French: *Venez donc, Monsieur!*)

4) *Se* means *if* and *whether*, as: *Se tu vieni*, if you come. *Non so, se verrà o no*, I don't know whether he will come or not.

5) *Quando* expresses a *condition* like *se*, but more generally, as: *Quando si dice la verità*, if (*when*) one speaks the truth. When denoting time, it corresponds to the English *when*, as: *Quando venite?* when do you come?

6) It is of importance to distinguish *Per — che* from *perchè*. *Per — che*, written as two words and separated by an adjective, means *however ...*, for ex.: *Per grande che sia*, however great he may be. This conjunction always requires the *Subjunctive*.

7) Likewise *per — quanto* (written as two words) and *perquanto* (in *one* word) should be distinguished. The former is an adjective and means *however numerous*, *though great as ...* or something similar, as: *Per quanti siano i vostri peccati*,

\*) *per quanto* (adv.) always requires an *adjective* after it, as: *per quanto fedele egli sia*, however faithful he be.

1) Lat. *etiam* diu.

However great (and numerous) your sins may be. The latter, written as one word, is an adverb and therefore invariable, as: *Perquanto lo ami*, should I love him ever so much . . .

### Words.

<i>Dispósto</i> , disposed, inclined.	<i>assicuráre</i> , to assure, have registered.
<i>prónto</i> , ready.	<i>smarritsi</i> , to go astray, lose
<i>la sicurèzza</i> , the security.	<i>taccia!</i> be silent! [one's way.
<i>l'assicurazióne</i> , the assurance.	<i>la cásca</i> , the box.
<i>la prestèzza</i> , the swiftness.	<i>per consequènza</i> , consequently.
<i>la situazióne</i> , the situation.	<i>la partita</i> , the item.
<i>proibire (-isco)</i> , to forbid.	<i>regoláre</i> , to regulate, pay.
<i>unire (-isco)</i> , to unite.	<i>préndere</i> , to take.
<i>il bugiárdo</i> , the liar.	<i>préndere la via della giustizia</i> ,
<i>invidiáre</i> , to envy.	to go to law, enter an action
<i>la mercanzia</i> , the ware.	against . . .
<i>lasciáre</i> , to leave.	<i>soddisfáre</i> , to satisfy.
<i>menáre</i> , to lead, guide.	<i>l'educazióne</i> , the education.
<i>carta da lettera</i> , letter-paper.	<i>il prógresso</i> , the progress.
<i>póssó</i> , I can (from <i>potere</i> ).	

### Reading Exercise. 59.

Se è ricco pagherà certo i suoi debiti. Se fosse ricco pagherebbe certo i suoi debiti. Si dice che abbia guadagnato molto denaro in America. Perchè non rispondi subito alla lettera di tua madre? Perchè non ho carta da lettera in casa. Mentre che noi dormivamo, è piovuto. Quand' anche non si abbiano più parenti in patria, vi si ritorna però volontari. Cari figli! vi do questi anelli, uno a ciascuno, affinché vi ricordiate di vostra madre. Perchè non è venuto suo nipote con Lei? Egli non parla nè francese, nè tedesco, e perciò ha preferito non venire. Al bugiardo non si crede, nemmeno quando dice la verità. L'Italia, dacchè è unita sotto un solo re, ha fatto grandi progressi nell'industria e nel commercio. Per bella che sia questa casa, io non la comprerei, perchè è troppo lontana dalla città. Siccome mio padre è molto ammalato, non posso lasciare la città prima di vederlo in via di guarigione. Appena che arrivò a casa si mise (*lay down*) in letto, e prima che arrivasse il medico si sentiva già molto male. E pure si muove (la terra).

### Traduzione. 60.

If you will be happy, love (*Imperat.*) (the) virtue and flee (the) vice. I have seen [both] (e — e) his brother and (his) sister. If I had had faithful friends, I should not be (*transl.*: I were not *Cond.*) in this situation. Not knowing where your friend lives, I send you the books, that you [may]



give them back to him before he leaves the city. I accompany you, that you may not lose your way (*transl.*: go astray) in the forest. He waited quietly till his friend returned (*cong. imp.*). I am ready to come to you as soon as I shall have done (*finire*) my task. If the weather be (*è*) fine, I shall be at Paris this day week (*fra otto giorni*). Do but (*pure*) eat these apples as long as there are any. Since rail-roads and steamers connect the different towns of Europe, one travels everywhere with the greatest safety and speed. Why do you not eat any meat? Because (the) meat is forbidden [to] me. I stayed in Paris, as long as I had [any] money. Whilst you take a walk, I shall write a letter. I am ill, therefore I cannot go out. Although I requested him several times to regulate this item, he has not even answered me. We have neither money nor friends; therefore we are not satisfied with our situation. Either you pay me, or I enter an action against you (I go to law). Although he has no fortune, he yet has given a good education to his children. He will, but he cannot. This is not my pen, but yours. Who will lend me a book? I am happy, if you only be happy. You will be happy, when you are doing (*faccia*) your duty. However rich you may be, I do not envy you. Have your letter registered, that your brother [may] be sure to get it to his own person (*in persona*).

#### Díálogo.

Sei contento, amico mio?	Lo sarei, se avessi buoni libri.
Se non Le occorre ( <i>If you want</i> ) altro ( <i>nothing else</i> ), io posso dargliene. Ne vuole?	Gliéne sono molto obbligato ( <i>obliged</i> ).
Che cosa vuol (Ella) compere, Signore?	Vorrei ( <i>I should like to</i> ) compere alcuni sigari.
Verrà ( <i>will you come</i> ) (Ella) da me stasera?	Verrò, purchè io non la incomodi.
Come trova (Ella) l'acqua stamattina?	È fredda come ghiaccio.
Che dice Gesù Cristo di quelli che amano la pace?	Egli dice che saranno chiamati ( <i>called</i> ) figli di Dio.
Che cosa vuole questo fanciullo?	Ora vuol una cosa, ora un'altra.
Come trova (Ella) questa signorina?	Non è*) nè bella nè brutta.
Andrà col treno o col piro-scafo?	Siccome il tempo è bello, prenderò il piro-scafo.

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\*) Before *nè* — *nè* the verb is preceded by *non*.

- Che ti pare (*what do you think of*) del nuovo servo? Quantunque sia poco disinvolto (*expert*), sarà però meglio tenerlo.
- Poichè non mi credete, non vi dirò più nulla! Chi Le ha detto che non credo quel che mi dice?
- Non conosci neppur tu questo povero vecchio? No, nemmeno io.
- Da quando non vedete più vostra cugina? Dacchè è morta sua madre.
- Suo figlio le sarà molto riconoscente dell'educazione che gli ha data! Eppure non si ricorda più di me, come se non avessi fatto nulla per lui.
- Perchè dite, ch'io abbia fatto ciò? Non dico già che Lei lo abbia fatto, ma ho detto che la credo capace di farlo.

### Reading Exercise.

#### Il sofista convinto.

Il filosofo Diodoro pretendeva provare al médico Erófilo, che non vi era moto, con questo argomento: Se alcun corpo si muove, o egli si muove nel luogo dov'è, o nel luogo ove non è. Nel luogo dov'è, *non* si muove, perchè nel tempo che vi è, riposa, e ciò che riposa non si muove. Poi non si muove dove *non* è, perchè dove non esiste non può esercitare nessun' azione: dunque niuna cosa è in moto. Il nostro filosofo cadde di cavallo e si slogò un braccio. Chiamò Erofilo, perchè glielo rimettesse. «O il vostro osso», gli disse allora il medico, «si è mosso nel luogo dov' era, o nel luogo ove non era. Nel luogo dove era non poteva muoversi, perchè ivi era in riposo; nel luogo dove non era non poteva muoversi, com'è chiaro. Dunque il vostro osso non si è mosso nè poco nè punto, e per conseguenza nè meno slogato.» Diodoro allora disse: «Lasciamo i sofismi e toglietemi questo dolore.»

#### Words.

- Il sofista*, the sophist. *esercitare*, to exercise.
- convinto*, (p. p.) from *convincere*, to convince. *cadde*, Pass. rem. of *cadere*, to fall.
- pretendere*, to pretend. *slogare*, to dislocate (a limb).
- il moto*, the motion, movement. *il dolore*, the ache, pain.
- l'argomento*, the argument. *chiamare*, to call, to send for.
- muovo*, fr. *muovere*, to move. *perchè*, that.
- il luogo*, the place. *rimettesse*, fr. *rimettere* (irr.), here: to set a dislocated member.
- ivi* (for *vi*), there. *l'osso*, the bone.
- riposare*, to repose. *mosso*, (p. p.) of *muovere*.
- esiste*, fr. *esistere*, to exist. *poteva*, could.

*chiaro*, a, clear, evident.  
*nè poco nè punto*, not at all.  
*per conseguenza*, therefore.  
*nè méno*, also not; nor.  
*il sofisma*, the sophism (a false

argument that puts on the  
 appearance of a true one).  
*lasciare*, to let.  
*togliere* (irr.), to take away from.,  
 to free from . . , to deliver.

## Thirty-fourth Lesson.

### On Interjections. Interiezioni.

These words are indeclinable like the prepositions and conjunctions, and express some emotion of the speaker, as *joy, surprise, grief* etc. Those most in use are:

*Ah*, ah!  
*ahi*, alas!  
*eh* } halloo!  
*ehi* }  
*ebbène*, well!  
*oimè*, woe to me!  
*olà*, oh!  
*orsù*, courage!  
*oh bella*, very well! capital!  
*oibò*, fie!  
*possibile*, Good gracious!  
*avanti*, make haste!  
*evviva*, huzza! long live . . !  
*zitto*, hush! peace!  
*ánimo* } come! courage!  
*coraggio* }  
*per Bacco!* } good  
*corpo di Bacco!* } heavens!

*fi*, fie!  
*gudì*, woe!  
*oh, ohè*, oh!  
*deh*, alas!  
*fuori*, be gone!  
*anzi*, on the contrary, even!  
*via*, away! pshaw!  
*bene*, well!  
*benóne*, very well!  
*aiuto*, help!  
*bravo*, a } well done!  
*bravi*, e }  
*all' erta*,<sup>1)</sup> up! about!  
*chi va là?* who goes there?  
*affè*,<sup>2)</sup> indeed! faith!  
*su, su*, come, come!  
*che peccáto!* what a pity!

Besides these there are many compound expressions, as: *per l'amore di Dio*, for God's sake! *Váttene in malora*, go to hell! etc. The Italian language abounds in interjective particles.

### R e m a r k s.

*Zitto* and *bravo* are considered to be *adjectives*, the former sometimes, the latter always. They must therefore agree in gender and number with the person spoken to, thus:

1) *Alerta* = *all' erta*; *erta*, the elevation on which the sentinel is placed, from Lat. *erigere*. 2) *affè* = *a fede*, on faith, from Lat. *fides*.

*Brava!* Very well (to a lady).

*Bravi!* » » (to several gentlemen,  
or to gentlemen *and* ladies).

*Brave!* Very well (to several ladies).

*Zitta là, bugiarda!* Hold your tongue, liar that you are  
(to a woman).

*Spinsero l'uscio adagino zitti zitti.* (M.)

They opened the door quite softly, without the slightest noise.

If in exclamations an *adjective* is connected with a *pronoun*, the adjective mostly *precedes* in Italian, and the pronoun follows in the *Accusative*, as:

Wretch that I am! *Oh, misero me!*

Alas the poor girls! *Oh, poverette loro!*

If with an adjective or a substantive a *proper name* be connected, the prep. *di* is placed before the latter; if instead of a proper name a common *substantive* is used, *di* is followed by the *indefinite article*, as:

*Quel zótico di Bernardo!* (M.)

This rude Bernhard! That impudent B.!

*Quello spensierato d'Attilio!* (M.)

This frivolous A.! What thoughtless fellow, this A.!

*Quella bugiarda di Colombina!* (Gold.)

This mendacious Colombine!

*Quell' asino d'un calzolaio!* What a stupid fellow (an ass), this shoemaker!

#### Words.

<i>Giurare</i> , to take an oath.	<i>la faccia</i> , the face.
<i>ardire</i> , to dare.	<i>il buffone</i> , the buffoon, clown.
<i>il cocchiere</i> \	<i>la sventura</i> , the misfortune.
<i>il vetturino</i> } the coachman.	<i>il miracolo</i> , the miracle.
<i>la vendetta</i> , the vengeance.	<i>regalare</i> , to present with.
<i>stúpido</i> , stupid.	<i>l'impostore</i> , the hypocrite.
<i>il facchino</i> , the carrier, porter.	<i>lo scioperato</i> , the idler.
<i>affrettarsi</i> , to hasten.	<i>l'avvocato</i> , the advocate, lawyer.
<i>impudente</i> , impudent.	<i>l'oratore</i> , the orator.
<i>annegare</i> , to be drowned.	<i>il ciarlone</i> , the talker.
<i>vincere</i> , to win (a battle).	<i>smascherare</i> , to unmask.
<i>il barcaiolo</i> , the barge-master, gondolier.	

#### Reading Exercise. 61.

Orsù! amici, giuriamo vendetta! Deh, lasciami in pace!  
Via di qua, impostore! Zitto! zitto! non parlare! Oh, infelice

te! Perchè hai creduto a quello scioperato d'Andrea. Zitte là, ragazze! Evviva la nostra regina! Ebbene, che cosa faremo? Per Bacco! Non avrei mai creduto che Lei fosse un avvocato sì valente. Olà, barcaiolo! venite qua colla vostra barca! Animo! non sarà così difficile come pensate! Oh bella! posso fare del mio denaro quel che mi piace. Avanti, avanti, non posso aspettare. Fi, che brutta faccia! Gran Dio, che sventura! Eh, Signori, affrettatevi! Deh, sentite! Che bella canzonetta! Bravi tutti! Fuori! fuori! Dio sia lodato! siamo salvati! Aiuto! un ragazzo annega! Oh che miracolo! Come sta? Affè credeva che Ella fosse ammalata. Perchè non si è mai lasciata vedere in tutto l'anno?

#### Traduzione. 62.

Courage, friends, and we shall win [the battle]! Is it possible that a man can be so daring (*ardito*)! Help! The unhappy [man] will be drowned! That impudent William has told me a falsehood! Be gone, or I shall call [for] the footman! Woe (to you), if you dare tell him one word! That coxcomb of a lawyer has told me nevertheless (*pure*), that you wanted to speak [to] me. Oh the unhappy [persons]! They will all be lost! Hold your tongue (*transl.* be silent), you talker! You well know, that I do not believe you! Well done, boys! Be silent, hypocrite! Do you not see that mamma (*la mamma*) is there! Good gracious! I should never have thought that you were such a mighty (*sì valente*) speaker! For heaven's sake! Do not forsake me in this misfortune! Make haste! The coachman has no time to wait! *To the good health* (*evviva*) [of] our friends! This stupid porter has brought me the case of another gentleman.

## Thirty-fifth Lesson.

### On the irregular verbs. Verbi irregolari.

Before beginning with the irregular verbs, we have to note some *poetical* deviations in the conjugation of verbs, both regular and irregular. These anomalies are:

1) In the 3rd *Plur.* of the *Pass. remoto* of the 1st conj. the contraction — *aro* for — *árono* is frequently met with; thus:

*Compráro*, they bought, for *comprárono*.

2) In the *Pass. remoto* of the 3rd conj. the 3rd pers. *Sing.* terminates in *—io* (for *—ì*), and the 3rd *Plur.* in *—ìro* (for *—ìrono*), thus:

*Sentto* (= *sentì*), he felt.

*Sentìro* (= *sentìrono*), they felt.

3) In the *Conditional Mood* of all three Conjugations the 3rd pers. *Sing.* has often *—ia* instead of *—ebbe*, and the 3rd *Plur.* *—iano* or *—èbbono* in stead of *—ebbero*, as:

*Credèria* (= *crederebbe*), he would believe.

*Amerìano* or *amerèbbono* (= *amerebbero*), they would love.

Verbs deviating from the three regular conjugations are termed *irregular*. This deviation can be twofold, i. e.:

1) The *root remains unaltered*, but instead of the regular terminations the verb assumes irregular inflexions, as: *pingere*, to paint; *Pass. rem. pinsi* (instead of *pingei*).

2) The root as well as the terminations are altered, as: *morire*, to die; *Pres. io muòio*, I die (inst. of *moro* or *morisco*).

*NB.* Without being really irregular, many verbs, in the *Pass. remoto*, take a *double* form, one in *ei* and the other in *etti*. Examples:

<i>crédere</i> , to believe.	<i>temére</i> , to fear.
credéi, I believed, and credétti.	teméi, I feared, and temétti.
credésti.	temésti.
credè                    » credétte.	temè                    » temétte.
credémmo.	temémmo.
credéste.	teméste.
credérono            » credéttero.	temérono            » teméttero.

We at once perceive that the irregularity of these verbs is in the 1st and 3rd pers. *Sing.* and the 3rd pers. *Plur.* only. By far the greater number of irregular verbs deviate merely in the *Pass. remoto* and *Participio passato*, less frequently in the *Futuro*, and very rarely in the *Presente*. The learner should bear in mind the following rules:

1) When the *Passato remoto* is irregular, only the I. and III. pers. *Sing.* and the III. pers. *Plur.* deviate. Thus *piacére*, to please, forms:

I.	io piáqui, I pleased.	noi piacémmo
	tu piacésti	voi piacéste
III.	egli piáque	eglino piacquero.

2) When the *Futuro* deviates, the *Condizionale* is also irregular; thus from *cogliere*, to gather:

<i>Fut.</i>		<i>Cond.</i>
io corrò, I shall gather.		io correi, I should gather.
tu corrai etc.		tu corrésti etc.

Verbs that have more irregular tenses than *Passato remoto*, *Futuro*, and *Participio passato* are called *anomalous verbs*, **verbi anómali**.

We begin with the *Verbi anómali* of the

### I. Conjugation.

*Previous remark.* Derivates and compound verbs are conjugated like the *simple*. Exceptions are noted. Tenses not given here are *regular*.

#### 1) Andáre, to go.

<i>Pres. Ind.</i>	<i>Vado (vo),*) vdi, va, andiamo, andate, vanno.</i>
<i>Fut.</i>	<i>Andrò, andrai etc.</i>
<i>Pres. Cong.</i>	<i>Ch'io vada, vada (vádi), vada, andiamo, andiate, vádano.</i>
<i>Imperat.</i>	<i>Va, váda, andiamo, andiate; vádano.</i>
<i>Part. pass.</i>	<i>Andato.</i>

#### 2) Stáre, to stand, also: to be in health, to live etc.

<i>Pres. Ind.</i>	<i>Sto, stái, sta, stiamo, state, stanno.</i>
<i>Pass. rem.</i>	<i>Stetti, stesti, stette, stemmo, steste, stéttero.</i>
<i>Fut.</i>	<i>Starò etc.</i>
<i>Imperat.</i>	<i>Sta, stia, stiamo, state, stiano.</i>
<i>Pres. Cong.</i>	<i>Stia, stia (stii), stia; stiamo, stiate, stiano (stieno).</i>
<i>Imp. Cong.</i>	<i>Stessi etc. 3rd Plur. stéssero (stéssono).</i>
<i>Condiz.</i>	<i>Staréi, staresti etc. 3rd Pl. starébbéro (starébbono).</i>
<i>Gerund.</i>	<i>Stando. Part. pass. Stato.</i>

#### 3) Dáre, to give.

<i>Pres. Ind.</i>	<i>Do, dai, dà, diámo, date, danno.</i>
<i>Pass. rem.</i>	<i>Diédi (detti), desti, diéde (diè, détte); demmo, deste, diédero (diérono, déttero, denno).</i>
<i>Fut.</i>	<i>Darò, darai etc.</i>
<i>Condiz.</i>	<i>Darei etc. 3rd Plur. darébbéro (darébbono).</i>
<i>Imperat.</i>	<i>Dà, dia, diamo, date, diano.</i>
<i>Pres. Cong.</i>	<i>Dia, dia (dii), dia, diamo, diate, diano (dieno).</i>

\*) Forms in parenthesis ( ) are less used, or are poetical.

*Imp. Cong. Dessi etc.* 3rd Plur. *déssero* (déssono).  
*Gerund. Dando. Part. pass. dato.*

*Note 1.* The compounds of *dare* are *regular*, if their Infinitive has *more than three syllables*; thus *circondare*, to surround, forms in the Present: *Circondo, circondi, circonda etc.*, and not *circondò, circondai, circondà etc.* Those which have but *two syllables* are conjugated like *dare*, thus *ridare* (to give again), Pres.: *ridò, ridai, ridà etc.* (and not *rido, ridi, rida etc.*)\*)

*Note 2.* The verbs ending in *stare* are *regular*, as: *costare*, to cost, Pres. *cósto, costi, costa etc.* Except *sottostare*, to be beneath and *soprastare* (*soprastare*), to be above, which follow *stare*.\*\*) As to *contrastare*, the question is whether this verb means: *to oppose*, to resist, or *to deny*, to dispute, to refuse. In the first signification it is *irregular*, in the latter *regular*.

*Note 3.* Of the compounds of *andare* only *riandare*, when meaning *to examine*, is *regular*. In the signif. *to return* or *to go back* it is conjugated like *andare*, as: *rivado*; it is, however, but rarely used.\*\*\*) *Andarsene* (to go away) is conjugated like the reflective verbs; therefore: *Me ne vado, te ne vai etc. Imper. vattene*, Begone.

#### Traduzione. 63.

Where *doest* thou *go*? I am going (*transl. go*) home. We *went* to (the) theatre yesterday, and to-morrow we *shall go* to the concert. *Do go* (pol. f. with *pure*)! May I go with her? Where *do* you *go*, Gentlemen? We *should go* to the garden, if we had time. If you *would go* with him, I should *give* you a fee (*máncia*, f.). *Begone* (2. Plur.)! Go to the right [hand]! We shall go to the left. How is your mother (fr. *stare*)? She *would feel* (fr. *stare*) better, if it were warmer. *Stay* (2. Sing.) there (*là*) and do not speak! Where *are* you *living*, gentlemen? We *live* outside the town. Why *doest* thou not give me my book? I beg your pardon (*mi scusi*), I *have* already *given* it you long ago (*da molto tempo*). *Give* (2. Sing.) me (*—mimi*) my hat! Do not *give* me so much money; I (*ne*) have enough. *Give* me your (= the) hand! I *gave* (Impf.) him three *marcs* every day. If I *gave* you money, your brother would also ask some

\*) Some verbs in *-dare* are not derived from *dare* and therefore *regular*. Such verbs are *secondare*, to assist and *ridondare*, to overflow.

\*\*) But also *regular*: *Le volte celesti che sovrastano l'universo* (Ugo Fosca.).

\*\*\*) *Rivo* in lieu of *rivado* is not allowable.



[from] me. These gentlemen *give* too much money to the footman. I do not like (fr. *volere*) them to give [*transl.* that they *give* (Cong.)] him so much money. The river *surrounds* the town from (*da*) three sides (*lato*, m.). The courtiers *surrounded* (Passato rem.) the king and the queen. He *gave* (Pass. rem.) me *back* the money which I *had given* him. How much *does* this hat *cost*? It cost (Pass. rem.) me seven marcs. He *disputed* the heritage (*retaggio*, m.) to his brother. We *resisted* the enemy as long as (*finchè*) we could (here *Indic.*). When he *went* home, he *reflected* over the words (which) he had heard against his father. *Fare* (fr. *stare*) well, Sir!

## II. Conjugation.

*Rule.* When the *final consonant* of the root is changed in the *Presente* (*potere* — *posso*), the *new* consonant is retained in the I. and III. *Plur.* of this tense and through the whole *Presente del Congiuntivo*. Example:

*Soltre*, to be accustomed, to use.

<i>Pres.</i>	<i>Soglio</i>	—	<i>sogliamo</i>	<i>Cong.</i>	<i>Ch'io soglia</i>	—	<i>noi sogliamo</i>
	<i>suoli</i>		<i>solete</i>		<i>che tu soglia</i>		<i>etc.</i>
	<i>suole</i>		<i>sogliono.</i>		<i>ch'egli soglia</i>		

Verbs ending in *ère*.\*)

1) *Cadère*, to fall.

*Pres. Ind.* *Cado*, *cadi*, *cade*, *cadiamo*, *cadète*, *cádono*.

*Pass. rem.* *Cáddi*, *cadesti*, *cadde*, *cademmo*, *cadeste*, *cáddero*. (This verb has also the regular forms *cadéi* and *cadetti*).

*Fut.* *Cadrò* etc.

*Pres. Cong.* *Ch'io cada*, *cada*, *cada* (*caggia*); *cadiamo* (*caggiamo*), *cadiate*, *cádano* (*caggiano*).

*Imp. Cong.* *Cadessi* etc.

*Imperat.* *Cadi*, *cadete* (*Cada*, p. f.).

*Part. pass.* *Caduto*. *NB.* This verb is conjugated with the auxiliary *essere*.

Thus goes *accadère*, to be done, to happen.

2) *Dolère*, to smart, to pain (usually *dolèrsi*, to complain).

*Pres. Ind.* *Dolgo*, *duóli*, *duole*; *dogliamo*, *dolète*; *dólgono*.

\*) The learner should carefully distinguish, on which *e* the accent lies, whether on the *penultimate*, as in *dovère*, *vedère* etc., or on the *antepenultimate* (*diféndere*, *préndere*), as there is nothing more offensive to the Italian ear than to hear these verbs badly accented. Some Latin verbs have *displaced* their accent in Italian. Thus (Lat.) *cádere*; (Ital.) *cadère*; (Lat.) *movère*; (Ital.) *muóvere*.

*Pass. rem.* *Dolsi*, dolesti, *dolse*; dolemmo, doleste, *dolsero*.

*Fut.* *Dorrò*, *dorrai* etc.

*Pres. Cong.* Ch'io *dolga* etc., che noi *dogliamo*, *dogliate*, *dólgano*.

*Imp. Cong.* *Dolessi* etc.

*Part. pass.* *Doluto* (mi *sono doluto*, I have complained or it has hurt me).

3) *Dovére*, to be obliged.

*Pres. Ind.* *Devo* (débbo, déggio), I must, *devi* (déi), *deve* (débbe, dée); *dobbiamo*, *dovete*, *dévono* (débbono).

*Pass. rem.* *Dovéi* and *dovetti* etc.

*Fut.* *Dovrò*, *dovrai* etc.

*Pres. Cong.* Ch'io *debba* etc., *dobbiamo*, *dobbiate*, *débbano*.

*Imp. Cong.* *Dovessi* etc.

*Part. pass.* *Dovuto*.

4) *Parére*, to seem\*), (with *essere*).

*Pres. Ind.* *Páio*, *pari*, *pare*; *pariámo* (*paiamo*), *paréte*, *páiono* (*párono*).

*Pass. rem.* *Párvi*, *paresti*, *párve*; *paremmo*, *pareste*, *párvero*.

*Fut.* *Parrò*, *parrái* etc.

*Pres. Cong.* Ch'io *páia*, *páia* etc.

*Imp. Cong.* *Paressi* etc.

*Part. pass.* *Parúto* and *parso*.

5) *Piacére*, to please (with *essere*).

*Pres. Ind.* *Piáccio*, *piaci*, *piace*; *piacciamo*, *piacéte*, *piácciono*.

*Pass. rem.* *Piáccui*, *piacésti*, *piáccque*; *piacémmo*, *piacéste*, *piáccquero*.

*Fut.* *Piacerò* etc.

*Pres. Cong.* Ch'io *piáccia* etc.

*Imp. Cong.* *Piacessi* etc.

*Part. pass.* *Piaciuto*.

In the same manner are conjugated *giacére*, to lie, to be stretched, and *tacére*, to be silent.

6) *Potére*, to be able.

*Pres. Ind.* *Póssio*, I can, *puói*, *può*; *possiamo*, *potéte*, *póssono* (*ponno*).

*Pass. rem.* *Potéi* and *potetti* (like *crédere*).

*Fut.* *Potrò*, *potrái* etc.

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\*) Several forms of *parere*, f. inst. *pariamo*, *pariate*, *pari* etc. are identical with some forms of the verb *parare*, to adorn etc. or with other words like *parete*, wall, *parente*, relation etc. Whenever a misconception could arise, the respective form of *sembrare*, to seem, should be preferred; but both verbs are mostly used impersonally, with the *Cong.* following.

*Pres. Cong.* Ch'io possa, possa (possì) etc.

*Imp. Cong.* Potessi etc.

*Part. pass.* Potuto.

7) **Rimanére**, to remain, to stop.

*Pres. Ind.* *Rimángo*, rimani, rimane; rimaniamo, rimanéte, *rimángo*no.

*Pass. rem.* *Rimási*, rimanésti, *rimase* etc.

*Fut.* *Rimarro* etc.

*Pres. Cong.* Ch'io *rimánga*, rimanga, rimanga; rimaniamo, rimaniate, *rimángo*no.

*Imp. Cong.* *Rimanessi* etc.

*Imperat.* Rimani, rimanéte. (*Rimanga*, p. f.)

*Part. pass.* *Rimasto* or *rimaso*.

8) **Sapére**, to know.

*Pres. Ind.* *So*, *sái*, *sa*; *sappiámo*, sapéte, *sánno*.

*Pass. rem.* *Séppi*, sapésti, *séppe*; sapémmo, sapéste, *séppero*.

*Fut.* *Saprò*, *saprái*, *saprà* etc.

*Pres. Cong.* Ch'io *sáppia*, sappi (*sáppia*) etc.; sappiamo, sapiate, *sáppia*no.

*Imp. Cong.* Sapessi etc.

*Imperat.* *Sappi*, *sappiate*. (*Sáppia*, pol. f.)

*Part. pass.* *Sapúto*.

9) **Sedére**, (essere seduto, assiso) to be seated; *sedersi*, to sit down.

*Pres. Ind.* *Sièdo* (seggo), *siédi*, *siéde*; *sediámo* (seggiamo), *sedéte*, *siédono* (séggono).

*Pass. rem.* *Sedèi* and *sedétti* (like *crédere*).

*Fut.* *Sederò* (sedrò), *siderái* etc.

*Pres. Cong.* Ch'io *siéda* (séggà) etc., *sediámo* (seggiámo), *sediate* (seggiáte), *siédano* (séggano).

*Imp. Cong.* Sedéssi etc.

*Imperat.* *Siédi*; sedete. (*Sieda*, pol. f.)

*Part. pass.* *Sedúto*, *assiso*.

10) **Solére**, to be accustomed. (See the Defective verbs, p. 187.)

11) **Tenére**, to hold, to keep.

*Pres. Ind.* *Tèngo*, *tièni*, *tiène*; *teniámo*, *tenéte*, *téngono*.

*Pass. rem.* *Ténni*, *tenésti*, *ténne* etc.

*Fut.* *Terrò*, *terrái*, *terrà* etc.

*Pres. Cong.* Ch'io *ténga* etc., *teniámo*, *teniate*, *téngano*.

*Imperat.* *Tièni*; *tenéte*. (*Ténga*, pol. f.)

*Part. pass.* *Tenúto*.

12) **Valére**, to be worth.

*Pres. Ind.* *Válgo*, *váli*, *vále*; *vagliámo*, *valéte*, *válgono* (*vagliano*).

*Pass. rem.* *Válsi*, *valésti* etc.

*Fut.* Varrò etc.  
*Pres. Cong.* Válga (váglia) etc., vagliámo, *vagliáte, válgano* (vágliano).  
*Imp. Cong.* Valéssi.  
*Imperat.* Váli, valéte. (*Válga*, pol. f.)  
*Part. pass.* Valúto (*valso*).

## 13) Vedére, to see.

*Pres. Ind.* Védó (veggo), védi (ve'), véde; vediámo, vedéte, védono (véggono).  
*Pass. rem.* Vídí, vedésti, *vide*; vedémmo, vedéste, vídero.  
*Fut.* Vedrò etc. (vederò).  
*Pres. Cong.* Ch'io véda (végga, véggia) etc., vediámo (veggiámo), vediáte (veggiáte), védano (véggano, véggiano).  
*Imp. Cong.* Vedéssi etc.  
*Imperat.* Védi (ve'); vedéte. (*Véda*, pol. f.)  
*Gerund.* Vedéndo (veggéndo).  
*Part. pass.* Vedúto (*visto*).

## 14) Volére, to be willing.

*Pres. Ind.* Vóglio (vo'), vuói, vuóle; vogliámo, voléte, *vogliano*.  
*Pass. rem.* Vólí, volésti, *vólle* etc.  
*Fut.* Vorrò, vorrái etc.  
*Pres. Cong.* Ch'io vógliá, vógliá (vógli), vógliá etc.  
*Imp. Cong.* Voléssi.  
*Part. pass.* Volúto.

## Traduzione. 64.

Yesterday I *fell* (*Pass. rem.*) from the stairs, and to-day I can not well walk (*camminare*). Thou *wilt fall*, if thou doest not take care (fr. *badare*). The leaves *fall* from the trees; (the) autumn (*l'autunno*) is drawing near (*transl.* approaches) (fr. *avvicinarsi*). The gallant [ones] (*i prodi*) *died* (*cadere, Pass. rem.*) for their country. Did you fall [*transl.* have (*essere*) you *fallen*], child? On this railway already many accidents have happened (*accadere*). I *am sorry* (fr. *dolere*) to be obliged to tell you this news. I have a headache (*transl.* the head aches me). He has *complained* (fr. *dolere*) of your unkindness (*scortesia*, f.). Do not *complain* of every trifle (*bagatella*, f.). You must do as I told you (*transl.* what I have ordered you). (The) men *must* love each other (*Pl.*). All [men] must obey the laws. Indeed I do not know, if I shall (*Cong.*) go there. *Should I be obliged* to die, I *cannot* speak otherwise (*diversamente*)! You do not *seem* (See the note p. 161) to know, what you shall do. It has *seemed* to me that the door was shut (*chiuso*). *Be silent* (2. *Plur.*)! *Be silent*

(2. Sing.)! *Be silent* (pol. mode)! Why have you *concealed* (fr. *tacere*) the truth? Do only (pure) speak! I *shall* be *silent*! The watch which you *gave* (Pass. rem.) him, *pleased* him much. If these flowers *would please* her, I *should give* them to her. The book would please me, if the narration (*il racconto*) did not seem so improbable. Thou *canst* come with me. I *could* (Pass. rem.) not come yesterday, I had to remain at home with my diseased mother. If we *could* do as (what) we *like* (*volere*), we should yet not be satisfied. My travelling-companions (*compagno di viaggio*) *remain* at Florence; I *shall remain* at Rome. *Stay* (pol. m.) where you are! My brother has been staying (*remained*) till 11 o'clock. *Do you* (p. m.) *know* what he has done? I only know, that he has not kept (*mantenere*) his word. We know more than we *say*. *Mind* (fr. *sapere*, p. m.) that I shall not endure (*soffrire*) your impertinence (*impertinenza*)! Where is your sister sitting? She *sits* there, where the other ladies *sit*. I sit down at the side of my mother. This honest young man entertained [for] several years (*per molti anni*) his mother by his work. If I get (*ottenere*) this place, I [will] stay always here. Do you know to whom this palace belongs (*appartenere*)? No, I do not know to whom it belongs (Cong.). Take a seat, (*sedersi*) Miss (X)! My mother will soon come (*verrà*). I kept (Pass. rem.) the promise (*promessa*, f.) which I had made you. I *avail myself* (fr. *valersi*) of this opportunity (*opportunità*, f.) to write you a few lines (*riga*). How much *is* this banknote (*biglietto di banca*) *worth*? *Doest thou see* that cloud (*nuvola*, f.)? I *see* it now, but before I *did* not *see* (Impf.) it. I *saw* (Pass. rem.) your brother yesterday; he *wanted* (*volere*, Imperf.) to go to see you (*venire a trovare*). These fools *do not see* that thus (*così*) they will never succeed (fr. *riuscire*). Hast thou not *seen* that I was here? *Will* (fr. *volere*) you give me your pencil? I *will* give it you, but you *must* give it back to me (fr. *restituire*). I *would* (Pass. rem.) not do what he asked (*chiese*) me. Did your aunt know that you intended to go (*would go*) with me into the country? Certainly, she did know (it). I should like to write to my friend in Milan (*Milano*), but I do not know his address (*indirizzo*).

Verbs ending in *ere* (short *e*) or with *contracted Infinitive*.

1) *Bévere* or *bere*, to drink.

*Pres. Ind.* Bévo (béo), bévi (béi), béve (bée); beviámo (bejámo), bevéte (beéte), bévono (béono).

*Imperf.* Bevéva (bevéa), bevévi (beévi), bevéva (bevéa) etc.

*Pass. rem.* Bevétti (bévvi), bevésti (beésti), bevétte (bévve); bevémmo (beémmo), bevéste (beéste), bevéttero (bévvero).

*\*Fut.* Berò, berái (better than *beverò*) etc.

*Pres. Cong.* Ch'io béva (béa) etc.; beviámo (beiámo), beviáte (beiáte), bévano (béano).

*Imp. Cong.* Bevéssi (beéssi).

*Imperat.* Bévi; bevéte (beéte). (*Béva*, pol. f.)

*Gerund.* Bevéndo (beéndo).

*Part. pass.* Bevúto (beúto).

2) **Dire** (contr. from *dicere*), to say, to tell.

*Pres. Ind.* Dico, dici, dice; diciámo, *díte*, dicono.

*Imperf.* Diceva etc.

*Pass. rem.* *Dissi*, dicesti, *disse* etc.

*Fut.* Dirò, dirai etc.

*Pres. Cong.* Ch'io dica etc., diciamo, diciate, dicano.

*Imp. Cong.* Dicessi etc.

*Imperat.* Dì; dite (*Dica*, pol. f.).

*Gerund.* Dicendo.

*Part. pass.* *Detto*.

3) **Fare** (contr. from *fácere*), to do, to make.

*Pres. Ind.* *Fo* (*fáccio*), *fái*, *fa*; *facciámo*, *fáte*, *fánno*.

*Imperf.* *Facéva*.

*Pass. rem.* *Fèci*, facésti, *féce* etc.

*Fut.* *Farò* etc.

*Pres. Cong.* *Fáccia* etc.

*Imp. Cong.* *Facéssi* etc.

*Imperat.* *Fa*; *fate*. (*Fáccia*, pol. f.)

*Gerund.* *Facendo*.

*Part. pass.* *Fatto*.

For the *poetical* and *antiquated* forms of this verb see the *Register* at the end of this book.

4) **Pórre** (formerly *pónere*), to put.

*Pres. Ind.* *Póngo*, *póni*, *póne*; *poniámo* (*ponghiámo*), *ponéte*, *póngono*.

*Imperf.* *Ponéva* etc.

*Pass. rem.* *Pósi*, *ponésti*.

*Fut.* *Porrò*, *porrái*.

*Pres. Cong.* Ch'io *pónga* etc., *poniámo* (*ponghiámo*), *poniáte* (*ponghiáte*), *póngano*.

*Imp. Cong.* *Ponéssi*.

*Imperat.* *Póni*; *ponéte*. (*Pónga*, pol. f.)

*Part. pass.* *Ponéndo*.

*Gerund.* *Pósto*.

Likewise: *comporre*, to compose, and all other compounds with *porre*.

5) *Scégliere* (contr. *scérre*), to choose.

*Pres. Ind.* *Scélgo*, scégli, scéglie; scegliámo, scegliáte, scélgono.

*Pass. rem.* *Scélsi*, scegliésti, scélse etc.

*Fut.* *Scerrò* and scegliérò.

*Pres. Cong.* Ch'io scélga (scéglia) etc., scegliámo, scegliáte, scélgáno (scégliaño).

*Imperf.* Scegliéssi etc.

*Imperat.* Scégli; scegliáte. (*Scélga*, pol. f.)

*Gerund.* Scegliéndo.

*Part. pass.* Scélto.

Likewise: *sciógliere* (contr. *sciórre*), to dissolve, and its compounds, as: *disciorre* etc.; *cógliere*, contr. *corre*, to gather, and its compounds, as: *raccorre*, to get in the harvest, to reap; *tógliere* (contr. *torre*), to take away, and its compounds, as: *distorre*, to turn away.

6) *Spégnere*, to extinguish.

*Pres. Ind.* *Spégno* (spéngo), spégni, spégne; spegniámo spegnéte, spégnono (spéngono).

*Pass. rem.* *Spénsi*, spegnesti, spénse etc.

*Fut.* Spegnerò etc.

*Pres. Cong.* Ch'io spégna (spénga); spegniámo, spegniáte, spégnano (spéngano).

Likewise: *cígnere*, to gird; *spígnere*, to push forward; *strígnere*, to press; *tígnere*, to dye, and compounds. Besides: *fígnere*, to feign; *frángere* (poet.), to break; *giúgnere*, to arrive; *múngere*, to milk; *piángere*, to weep; *píngere*, to paint; *púngere*, to prick.

7) *Trárrre* (contr. from *tráere*), to draw, to pull.

*Pres. Ind.* *Trággo*, trái, tráe; traiámo, traáte, trággono.

*Imperf.* Traéva.

*Pass. rem.* *Trássi*, traésti, trásse etc.

*Fut.* Trarrò, trarrai etc.

*Pres. Cong.* Ch'io trágga etc., traiámo, traiáte, trággano.

*Imp. Cong.* Traéssi etc.

*Imperat.* Trái; traáte. (*Trágga*, pol. f.)

*Gerund.* Traéndo.

*Part. pass.* Trátto.

Likewise: *attrárrre*, to attract; *contrárrre*, to contract etc.

## Traduzione. 65.

What doest thou *drink*? I *drink* a glass of beer. Yesterday I also drank [of] this beer, but it has not well agreed (*far bene*) with (It. *Dat.*) me. We have drunk chocolate (*cioccolata*, f.). Will you take (drink) a glass of wine with

me? I shall willingly drink a glass of wine. Let us drink to the health of our king. What do you say? I say nothing, and I have said nothing. Tell the cook (*la cuoca*), that we shall dine (*pranzàre*) at two o'clock to-day. He told me that his brother had (= was) arrived (*Ind. Imp.*). Saying (*Ger.*) these words he took (= drew) the letter from his pocket (*di tasca*) and showed it to us all. God bless (*Imperat.*) your work! We do what we can, what more do you wish [*transl.* what will you more (*di più*)]? I made him (*pass. rem.*) reproaches (*rimpróvero*), but all was in vain (*inùtile*). Do me the favour to tell me which stuff (*stoffa*, f.) you have chosen. Have you made your translation? I am making it in this moment. After dinner (*Questo dopo pranzo*) I shall do the rest. Put the flowerpot (*vaso di fiori*) hither (*qua*)! The mayor (*Il sindaco*) will put the first stone (*la pietra*) of the new town-hall. Put off your hat and your over-coat and sit down. Which gloves do you choose? I shall choose the yellow and the black [ones]. I have chosen several books, but I should like to know before what they cost. I extinguished the lamp, when it became (*farsi*) day. What should we do, if our uncle would not draw us from this embarrassment (*impáccio*)? Your cigar (*sigaro*, m.) is extinguished (fr. *spégnersi*); will you [have] another? He has drawn me out of (*fuori di . . .*) the crowd (*calca*, f.). The merchant drew (*pass. rem.*) three bills on (*su*) London, and two on Berlin. We have explained him how the matter is (*stare*), now he must tell us what we are to do [must do] under (*in*) these circumstances (*circostanza*).

### III. Conjugation.

The number of verbs in *ire* that form the *Present only* in -o (regul.) is very limited. They are:

<i>Bollire</i> , to boil.	<i>sdrucire</i> , to unsow.
<i>cucire</i> , to sew.	<i>seguire</i> , to follow.
<i>dormire</i> , to sleep.	<i>sentire</i> , to feel.
<i>fuggire</i> , to fly.	<i>servire</i> , to serve.
<i>partire</i> , to depart.	<i>sortire</i> , <sup>2)</sup> to go out; to obtain.
<i>pentirsi</i> , <sup>1)</sup> to repent.	<i>vestire</i> , to clothe.

NB. *Partire*, when meaning to divide, forms *partisco*, and when meaning to depart, forms *parto*. *Sortire* forms *sor-*

1) From Lat. *poenitere*; Fr. *re-pentir*; OFr. *pentir*; Prov. *pentir*. 2) *Sortire*, when meaning to obtain an aim etc. fr. Lat. *sor-tiri*; Fr. *sortir* (Pres. *il sortit*: only used in the 3. pers.). With the signif. to go out (Fr. *je sors*), the origin is doubtful. Perhaps from a Lat. form *surrectire*, thence *surrectus*, contr. *surctus*; It. *sorto* and hence the verb *sortire*.



*tiſco* etc., I obtain, I succeed in . . ., and *sorto*, I go out. The compounds follow the conjugation of the simple verbs; only the compounds of *ſeguire*, as: *eſeguire*, to execute; *conſeguire*, to obtain etc. prefer *-iſco*.

The following verbs form the Present both in *o* and in *-iſco*.

<i>Aborrire</i> , to abhor.	<i>nutrire</i> , to feed.
<i>applaudire</i> (obſol. <i>applaudere</i> ), to applaud.	<i>partire</i> , to depart (-o); to di- vide (-iſco).
<i>assorbire</i> , to abſorb.	<i>patire</i> , to ſuffer (-o is poet.).
<i>avvertire</i> , to advertiſe.	<i>perire</i> , to periſh (-o is obſol.).
<i>convertire</i> , to convert.	<i>pervertire</i> , to pervert.
<i>divertire</i> , to divert.	<i>putire</i> , to ſtink (-o obſoleſcent).
<i>ferire</i> , to wound.*)	<i>ruggire</i> , to roar.
<i>garrire</i> , to ſing (of birds).	<i>sortire</i> , to go out (-o); to ſuc- ceed (-iſco).
<i>inghiottire</i> , <sup>1)</sup> to ſwallow.	<i>sovvertire</i> , to overthrow, to ſub- vert.
<i>lambire</i> , to lick (-o is poet.).	<i>salire</i> , to go up . . .; to mount
<i>languire</i> , to languiſh.	<i>tossire</i> , to cough. [(See 3).
<i>mentire</i> , to lie.	
<i>muggire</i> , to bellow, to roar.	

### Irregular verbs of the III Conjugation.

#### 1) *Apparire*, to appear.

*Pres. Ind.* *Apparisco* (*appaio*), *apparisci*, *apparisce* (*appare*),  
*appariamo*, *apparite*, *appariscono* (*appaiono*).

*Pass. rem.* *Apparii* (*apparvi*), *apparisti*, *apparì* (*apparve*) etc.

*Pres. Cong.* *Ch'io apparisca* (*appaia*) etc., *ch'eglino appariscano* (*appaiano*).

*Imperat.* *Apparisci*; *apparite*.\*\*)

*Part. pass.* *Apparito* and *appârso*.

Likewise: *comparire*, to appear; *sparire*, *scomparire*, to vanish, to diſappear; *trasparire*, to ſhine through etc.

*Note.* The learner ſhould be careful not to miſtake certain forms of this verb for thoſe of *apparare*, to apparel, and *appaicare*, to couple, to confound. The *Part. pres.* of *apparire* is *appariscente* or *apparente*. The compounds, like *trasparire*, to ſhine through, have only *-ente*; thus: *trasparente*.

#### 2) *Morire*, to die.

*Pres. Ind.* *Io muoio* (*muoro*), *muori*, *muore*; *moriamo*, *morite*, *muoiono* (*muorono*).

*Fut.* *Morrò* (*morirò*).

\*) Ancient and poet. forms: *ferē* = *ferisce*; *fera* = *ferisca*.

\*\*) Henceforward we ſhall omit the *polite form*, which is al-  
ways taken from the 3. pers. of the Subj. pres.

1) Lat. *glutire*; Fr. *en-gloutir*.

*Pres. Cong.* Ch'io muóia (muóra) etc., moriámo, moriáte, muóiano (muórano).

*Imperat.* Muóri, morite.

*Part. pass.* Mórto.

3) **Salire**, to ascend, to climb, to mount.

*Pres. Ind.* Sálgo (salisco), sali (salisci), sále (salisce); sagliámo, salite, sálgono (saliscono).

*Fut.* Salirò (sarrò).

*Pres. Cong.* Ch'io sálga (salisca) etc., saliámo, sagliáte, sál-gano (saliscano).\*)

*Part. pass.* Salito.

4) **Udire**, to hear.

*Pres. Ind.* Odo, odi, ode; udiamo, udite, ódono.

*Pres. Cong.* Ch'io oda etc., udiamo, udiáte, ódano.

All other tenses are regular. (*Fut.* *udirò* or *udirò*.)

5) **Uscire** (or *escire*),<sup>1)</sup> to go out.

*Pres. Ind.* Esco, esci, esce; usciamo (esciamo), uscite (escite), éscono.

*Pres. Cong.* Ch'io esca etc., usciamo (esciamo), usciate (esciate), éscano.

*Imperat.* Esci; uscite.

*Gerund.* Uscendo (escendo); *P. p.* uscito (escito).

6) **Venire**, to come.

*Pres. Ind.* Vengo, vieni, viene; veniamo, venite, véngono.

*Pass. rem.* Venni, venisti, venne.

*Fut.* Verrò, verrai etc.

*Pres. Cong.* Ch'io venga etc., veniamo, veniate, véngano.

*Imperat.* Viéni (antiq. *vié'*); venite.

*Gerund.* Venendo.

*Part. pres.* Vegnente, (veniente).

*Part. pass.* Venuto.

Likewise: *convenire*, to be convenient; *pervenire*, to arrive at, to reach.

Irregular in the *Passato remoto* and *Participio pass.* are the following verbs:

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\*) Besides the reg. *Pass. rem.* there are also the obsolete forms *salsi*, *salse*, *sálsero*. The forms of *salire* which are identical with those of *salare*, to salt, are written with *gl*; thus: *sagliamo*, we mount; but *saliámo*, we salt.

1) From Lat. *ex-ire*; OFr. *essir* (French has only the *Part. p.* *issu*, issued); Prov. *eissir*; Engl. *to issue*.

	<i>Pass. rem.</i>	<i>Part. pass.</i>
<i>Aprire</i> , to open (Pres. -o).	<i>aprii</i> and <i>apersi</i> .	<i>aperto</i> .
<i>coprire</i> , <sup>1)</sup> to cover.	<i>coprii</i> and <i>copersi</i> .	<i>coperto</i> .
( <i>scoprire</i> , to discover; <i>riscoprire</i> , to discover again).		
<i>offrire</i> ( <i>offerire</i> ), to offer (Pres.	<i>offrii</i> and <i>offersi</i> .	<i>offerto</i> .
-o and -isco).		
<i>soffrire</i> , to suffer.		
<i>seppellire</i> , to bury (Pres. -isco).	reg. part. pass. <i>seppellito</i> ; irr. <i>se-</i> <i>polto</i> ( <i>sepulto</i> ).	
<i>costruire</i> , to build (Pres. -isco).	<i>costruii</i> and <i>costrussi</i> .	<i>costruito</i>
<i>istruire</i> , to instruct.		and <i>costrutto</i> .

The verb *empiere*, to fill, is in the modern language, more used in the form of *empire* and is conjugated: Pres. *empio*, *empi*, *empie*, *empiamo*, *empite*, *empiono*. Pass. rem. *emphi*. Cong. pres. *empia* etc. Part. pass. *empiuto* and *empito*. The same mode are following: *riempire* (*riempiere*), to fill again; *adempire* (*adempiere*), to fulfill (a duty).

### Promiscuous exercises about the irregular verbs.

#### Traduzione. 66.

What did he do (*Pass. rem.*)? What shall we do? Where do these ladies go? They would go to the play, if the weather were (*transl.*: if it made) not so bad. As there is so little room in the hall, only the ladies will have seats (*transl.* will sit). If you wish (will) that I do (*Cong.*) something for you, you must send me a procuration (*procura*, f.). I don't know if he comes (*Cong.*) hither; but if he should come, I would offer him hospitality (*ospitalità*) in my [own] house. Yesterday we have seen the famous Ristori, and we shall hear Patti one of these days. We say what we have heard. That can not be true; who has told (it) you? Tell him that I shall keep (*mantenere*) my promise. His brother is an idler (*poltrone*); but there will soon be (come) the time when (*che*) he will repent (of) his laziness (*pigrizia*, f.). I stay in Venice, and you will stay in Milano. He stayed (*Pass. remoto*) two months in Triest. The theater pleased (*Pass. remoto*) me much. Does this singer please you? Be silent! Your words do not please me. I put these books upon the others. A tomb-stone (*lápide*, f.) was placed on the place where the brave [man] had died. For the jubilee (*All' anniversario*) of Michelangelo Buonarroti the German artists deposed (fr. *deporre*) a silver crown (*coróna*, f.) on his grave (*sepólcro*).

1) Lat. *coopervire*; OFr. *covrir*; Fr. *couvrir*; Port., Sp. *cubrir*; Engl. to cover.

## Traduzione. 67.

The prophets (*Il profeta*) predicted (*Pass. rem.*) the arrival (*la venuta*) of Christ. The Mahametans (*Il Maomettano*) drink no wine. A man has (is) fallen into the river, but when he was drawn out, he was already dead. From this document (*documento*) I drew very important notes (*notizia*). Socrates (*Socrate*) emptied (drank) the (poisoned) cup (*la cicuta*) and died. What books has he chosen? What have you drunk? The light (candle) is extinguished (*spegnersi*). The rain extinguished (*Pass. rem.*) the flames (*fiamma*). He has chosen [for himself] the poems of Count Leopardi. [He] who sows (*seminare*) wind, will reap (*raccogliere*) storm (*tempesta*). The lamp goes out (*morire*), there will be no more oil (*olio*, m.) in it (*vi*). The horse kicked (*trarre*) and hit (*colpire*) the poor coachman on his breast (*al petto*). He will draw a bill [of exchange] on Paris. In the middle ages (*Nel medio evo*) the catholics (*il cattolico*) built (*Pass. rem.*) many fine churches. To-morrow morning I [shall] ascend the hill to see the rising sun (*il levar del sole*). Since I regularly go out every day, my headache (*il mal di testa*) has (= is) disappeared. An angel appeared to him from the East (*oriente*, m.). Geoffrey (*Goffredo*) appeared with his warriors (*guerriero*) before the walls (*le mura*) of Jerusalem. I come with my whole family. Cæsar (*Cesare*) came, saw and conquered (*vinse*). The coming year will be fertile. Who has (= is) come? I die from hunger (*di fame*). He died far from his dear home (*patria*). He will die the (*Gen.*) death of a traitor (*del traditore*). I have fulfilled my duty. He went upstairs. I go out this moment. We do not go out to-day. Have you opened the door? An Italian has discovered America.

## Diálogo.

- |                                                       |                                                               |
|-------------------------------------------------------|---------------------------------------------------------------|
| Che cosa fa (Ella) qui alla stazione?                 | Io aspetto mio fratello che viene da Milano.                  |
| Dove andrà (Ella) stasera?                            | Andrò a teatro con mia zia.                                   |
| Ho udito che tuo padre è ammalato, sta egli in letto? | No, ma non può ancora uscire di casa.                         |
| Potrò (io) venire da lei domani?                      | Non so se sarò a casa.                                        |
| Mi fu detto che siete stati al ballo ieri; è vero?    | No, siamo stati trattenuti da una visita d'uno zio di Parigi. |
| È piaciuto il mazzo di fiori alla di lei sorella?     | Sì, le piacque assai.                                         |
| A chi sarà posta una lapide (tomb-stone)?             | Al generoso C. che tanto fece pel bene dei poveri.            |

- |                                                                                 |                                                                                                      |
|---------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| Quale di questi libri scerrà<br>(Ella)?                                         | Scerrò l'Orlando furioso dell'Ariosto e la divina commedia di Dante.                                 |
| È diligente suo cugino?                                                         | È diligentissimo; va volentieri a scuola e studia con amore ( <i>with pleasure</i> ).                |
| Devo uscire o restare a casa?                                                   | Faccia quel che vuole; ma credo che sarebbe meglio per Lei di uscire un poco.                        |
| Quanto vale oggi la rendita<br>( <i>annuity</i> ) italiana?                     | Oggi vale novanta lire e domani varrà forse di più.                                                  |
| Scelga uno di questi cappelli!                                                  | Mi dia quello che tiene in mano.                                                                     |
| Mi dica, Signore, dove posso trovare la casa del Sig. N.?                       | Mi pare che sia la prima casa che si vede laggiù ( <i>down there</i> ) dirimpetto al palazzo.        |
| Mi duole di non poterle dare una migliore nuova!                                | È sempre meglio che non averne alcuna.                                                               |
| Mi spedisca la mia roba, e faccia in modo che mi pervenga per la fine del mese! | Gliela spedirò a grande velocità ( <i>by express-train</i> ), affinché le pervenga fra pochi giorni. |
| Avete aperto le finestre?                                                       | Le aprirò subito.                                                                                    |
| È morto l'ammalato?                                                             | No, no. Speriamo anzi ( <i>even</i> ) che non morrà.                                                 |

### Reading Exercise.

#### Sonetto all'Italia.

(Filicaia.)\*

Italia, o Italia, tu cui feo la sorte  
Dono infelice di bellezza, onde hai  
Funesta dote d'infiniti guai,  
Che in fronte scritti per gran doglia porte:

O fossi tu men bella, o almen più forte,  
Onde assai più ti paventasse, o assai  
Ti amasse men chi del tuo bello ai rai  
Par che si strugga e pur ti sfida a morte!\*\*)

\*) Vincenzo da Filicaia 1642—1707, one of the most celebrated epic-lyric poets of Italy. This sonnet, his master-piece, has been freely translated by Lord Byron in his «Childe Harold»:

Italia, oh Italia, thou who hast  
The fatal gift of beauty, which became  
A funeral dower of present woes and past etc.

\*\*) The construction is: *Onde* (so that) *chi* (he who) *pare che si strugga ai rai del tuo bello, e che pure ti sfida a morte, ti paventasse assai più o ti amasse assai meno.*

Che or giù dalle Alpi non vedrei torrenti  
 Scender d'armati, nè di sangue tinta  
 Bever l'onda del Po gallici armenti.

Nè te vedrei del non tuo ferro cinta  
 Pagnar col braccio di straniera genti,  
 Per servir sempre, o vincitrice, o vinta.

#### Words.

<i>Feo</i> , inst. of <i>fece</i> .	<i>striggersti</i> , to long.
<i>il dono</i> , the gift.	<i>sfidare</i> , to challenge, to assault.
<i>onde</i> , whereby.	<i>che</i> , that.
<i>la dote</i> , the dowry.	<i>giù</i> , down.
<i>i guai</i> , pl. the woes.	<i>il torrente</i> , the torrent.
<i>la fronte</i> , the forehead.	<i>scendere</i> , to descend.
<i>scritto</i> , written.	<i>l'armato</i> , the armed man, the
<i>porte</i> , inst. of <i>porti</i> , thou bearest.	warrior.
<i>almeno</i> , at least.	<i>tinta</i> , Part. pass. of <i>tignere</i> , to
<i>forte</i> , strong.	dye.
<i>paventare</i> , to fear, to be afraid.	<i>il sangue</i> , the blood.
<i>assai — meno</i> , so much less.	<i>l'onda</i> , the wave.
<i>l'armento</i> , the flock.	<i>gallico</i> , a, Gallic.
<i>il ferro</i> , the iron, sword.	<i>non tuo</i> , non thine = foreign.
<i>pugnare</i> , to fight.	<i>cinta</i> , Part. past of <i>cignere</i> , to
<i>la gente</i> , people; <i>le genti</i> , the	gird.
nations.	<i>straniero</i> , a, foreign.
<i>la vincitrice</i> , the victress.	<i>servire</i> , to serve.
<i>il bello</i> , for <i>la bellezza</i> .	<i>vinto</i> , a, Part. pass. of <i>vincere</i> ,
<i>rai</i> , for <i>raggi</i> , beams.	to win, to conquer.
<i>pare</i> , from <i>parere</i> , to seem.	

## Thirty-sixth Lesson.

### The Irregular Verbs continued.

The following verbs depart from the regular conjugation in the *Passato remoto*, *Participio passato* and sometimes in the *Futuro*. All the other tenses are regular.

#### I.

a. *Pass. rem.* in *cqui*. *Part. pass.* in *to*.

*Nascere*, to be born. *Pass. rem.* *nacqui*, *nascesti*, *nacque* etc.  
*Part. p.* *nato*.

*Nuocere*, to harm. *Pass. rem.* *nocqui*, *nuocesti* etc. *Part. p.* *nocciuto*.

Likewise: *piacere*, *giacere*, and *tastare*.

b. *Pass. rem. in bbi. Part. pass. regular.**Avère*, to have. *Pass. rem. ebbi. P. p. avuto.**Conoscere*, to know. *Pass. rem. conobbi, conoscesti etc. P. p. conosciuto.**Créscere*, to grow. *Pass. rem. crebbi, crescesti etc. P. p. cresciuto.*Likewise: *decréscere*, to decrease; *riconoscere*, to acknowledge; *sconoscere*, to mistake.

## II.

a. *Pass. rem. in ppi. Part. pass. in tto.**Rompere*, to break. *Pass. rem. ruppi, rompesti etc. P. p. rotto.*b. *Pass. rem. in ppi. Part. pass. in to.**Sapère*, to know (See p. 162).

## III.

a. *Pass. rem. in si. Part. pass. in so.*1) Verbs in *dere* and *ndere*.

	<i>Pass. rem.</i>	<i>P. p.</i>
<i>Accéndere</i> , to light, to in-flame.	<i>accesi, accendesti etc.</i>	<i>acceso.</i>
<i>Apprendere</i> , to learn.	<i>appresi, apprendesti etc.</i>	<i>appreso.</i>
<i>Arridere</i> , to smile upon.	<i>arrisi, arridesti.</i>	<i>arriso.</i>
<i>Confondere</i> , to confound, to entangle.	<i>confusi, confondesti.</i>	<i>confuso.</i>
<i>Chiudere</i> , to shut.	<i>chiusi,*) chiudesti.</i>	<i>chiuso.</i>

Likewise: *conchiudere*, to conclude; *inchiudere*, to contain; *rinchiudere*, to contain etc.*Deludere*, to deceive. *Pass. rem. delusi, deludesti etc. P. p. deluso.*Likewise: *alludere*, to allude; *illudere*, to delude, and the antiquated *ludere*, to play.

	<i>Pass. rem.</i>	<i>P. p.</i>
<i>Difendere</i> , to defend.	<i>difesi, difendesti.</i>	<i>difeso.</i>
<i>Dividere</i> , to divide.	<i>divisi, dividesti.</i>	<i>diviso.</i>
<i>Decidere</i> , to decide.	<i>decisi, decidesti.</i>	<i>deciso.</i>
<i>Escludere</i> , to exclude.	<i>esclúsi, escludesti etc.</i>	<i>escluso.</i>

Likewise: *includere*, to include.*Persuadere*, to persuade. *Pass. rem. persuasi, persuadesti. P. p. persuaso.*Likewise: *dissuadere*, to dissuade.\*) Also: *chiudei* and *chiudetti*.

*Elidere*, to drop (a letter). Pass. rem. *elisi, elidesti*. P. p. *eliso*.

*Evadere*, to evade. Pass. rem. *evasi, evadesti*. P. p. *evaso*.

Likewise: *invadere*, to invade.

*Scendere*, to descend. Pass. rem. *scesi, scendesti*. P. p. *sceso*.

Likewise: *ascendere*, to ascend; *discendere*, to descend.

	Pass. rem.	P. p.
<i>Fondere</i> , to melt.	<i>fusi, fondesti</i> .	<i>fuso</i> .
<i>Incidere</i> , to engrave.	<i>incisi, incidesti</i> .	<i>inciso</i> .
<i>Intrudere</i> , to intrude.	<i>intrusi, intrudesti</i> .	<i>intruso</i> .
* <i>Ledere</i> , to hurt, to wound.	<i>lesi, ledesti</i> .	<i>leso</i> .
<i>Mordere</i> , to bite.	<i>morsi, mordesti</i> .	<i>morso</i> .
<i>Nascondere</i> , to hide.	<i>nascosi, nascondesti</i> .	<i>nascosto</i> .*)
<i>Offendere</i> , to offend.	<i>offesi, offendesti</i> .	<i>offeso</i> .
<i>Sospendere</i> , to suspend.	<i>sospesi, sospendesti</i> .	<i>sospeso</i> .
<i>Prendere</i> , to take.	<i>presi, prendesti</i> .	<i>preso</i> .

Likewise: *intraprendere*, to undertake; *sorprendere*, to astonish etc.

*Radere*, to erase, to scratch out a letter. Pass. rem. *rasi, radesti*. P. p. *raso*.

*Ridere*, to laugh. Pass. rem. *risi, ridesti*. P. p. *riso*.

Likewise: *sorridere*, to smile; *arridere*, to smile upon.

*Rendere*, to give back, to render. Pass. rem. *resi, rendesti*. P. p. *reso*.

*Spendere*, to spend. Pass. rem. *spesi,\*\*) spendesti*. P. p. *speso*.

*Tendere*, to extend, to be eager. Pass. rem. *tesi, tendesti*. P. p. *teso*.

Likewise: *intendere*, to hear, to understand; *stendere*, to stretch; *pretendere*, to pretend.

*Uccidere*, to kill. Pass. rem. *uccisi, uccidesti*. P. p. *ucciso*.

## 2) in gere.

*Arrógere*, to join, to add. Pass. rem. *arrosi, arrogesti*. P. p. *arroso*.

*Spárgere*, to spill, to disperse. Pass. rem. *sparsi, spargesti*. P. p. *sparso*.

## 3) in llere.

*Espéllere*, to expel. Pass. rem. *espulsi, espellesti*. P. p. *espulso*.

Likewise: *impellere*, to incite.

## 4) in rdere.

*Árdere*, to burn. Pass. rem. *arsí, ardesti*. P. p. *arso*.

Likewise: *riárdere*, to dry.

\*) Rather than *nascoso*.

\*\*) Also *spendei* and *spendetti*.



*Corrodere*, to corrode. Pass. rem. *corrosi*, *corrodesti*. P. p. *corroso*.

*Perdere*, to lose. Pass. rem. *persi*,\*) *perdesti*. P. p. *perso*.

5) in *rgere*.

*Spérgere* (*dispérgere*), to scatter, to disperse. Pass. rem. *spersi*, *spergesti*. P. p. *sperso*.

Likewise: *aspérgere*, to asperse; *dispérgere*, to scatter; *cospérgere*, to wet.

*Mérgere*, to dive. Pass. rem. *mersi*, *mergesti*. P. p. *merso*.

Likewise: *immérgere*, to immerse; *sommérgere*, to submerge.

*Térgere*, to clean, to wipe. Pass. rem. *tersi*, *tergesti*. P. p. *terso*.

6) in *rere*.

*Córrere*, to run. Pass. rem. *corsi*, *corresti*. P. p. *corso*.

Likewise: *discórrere*, to talk, to discourse; *accórrere*, to run to...; *incórrere*, to incur; *percórrere*, to run through, over; *ricórrere*, to recur; *concórrere*, to concur.

IV.

Pass. rem. in *si*. Part. pass. in *ssu*.

*Méttere*, to put. Pass. rem. *misi*, *mettesti*. P. p. *messu*.

Likewise: *comméttere*, to commit; *ométtere*, to omit; *amméttere*, to admit; *perméttere*, to permit; *prométtere*, to promise; *comprométtere*, to compromise; *scomméttere*, to bet; *sottométtere*, or *somméttere*, to submit; *riméttere*, to remit etc.

V.

Pass. rem. in *si*. Part. pass. in *to*.

1) Verbs in *dere*.

*Intridere*, to mingle. Pass. rem. *intrisi*, *intridesti*. P. p. *intrito* (also *intriso*).

2) in *gnere* and *ngere*.

*Cígnere* (*cíngere*), to gird. Pass. rem. *cinsi*, *cignesti*. P. p. *cinto*.

*Giúgnere* (*giúngere*), to arrive. Pass. rem. *giunsi*, *giugnesti*. P. p. *giunto*.

Likewise: *congiúgnere*, to join; *disgiúgnere*, to disjoin; *raggiúgnere*, to rejoin; *soggiúgnere*, to add; *aggiúgnere*, to adjoin etc.

*Piángere*, to weep, to cry. Pass. rem. *piansi*, *piangesti*. P. p. *pianto*.

Likewise: *compiángere*, to complain, to pity.

\*) Or: Pass. rem. *Perdei* or *perdesti*. P. p. *perduto*.

\**Frángere* (*frágnere*), to break. Pass. rem. *fransi*, *frangesti*.  
P. p. *franto*.

Likewise: *infrángere*, to break; *rifrángere*, to refract.

*Fingere*, to feign. Pass. rem. *finisi*, *fingesti*. P. p. *finto*.

*Múgnere*, to milk. Pass. rem. *munsi*, *mugnesti*. P. p. *munto*.

*Pingere* and *pignere*, to paint. Pass. rem. *pinsi*, *pingesti*.  
P. p. *pinto*.

Likewise: *diptingere*, to paint, to depict.

*Pugnere* and *púgnere*, to prick. Pass. rem. *punsi*, *pugnesti*.  
P. p. *punto*.

Likewise: *compúgnere*, to afflict, to make contrite.

*Spignere* and *spingere*, to drive, to thrust. Pass. rem. *spinsi*,  
*spignesti*. P. p. *spinto*.

Likewise: *respignere*, to push back; *sospignere*, to drive forward.

*Stignere*, to discolour, to tarnish, like *tignere*.

*Stringere* (*strignere*), to press together. Pass. rem. *strinsi*,  
*stringesti*. P. p. *stretto*.

Likewise: *costringere*, to constrain; *astringere*, to astringe;  
(re-) *ristringere*, to restrain.

*Tingere* (*tignere*), to tinge. Pass. rem. *tinsi*, *tignesti*. P. p.  
*tinto*.

Likewise: *attignere*, to mollify; *intignere*, to immerse; *ritignere*,  
to dye again; *stignere*, to lose colour.

*Smúgnere*, to dry up, like *úgnere*.

*Ugnere* or *úgnere*, to anoint. Pass. rem. *unsi*, *ugnesti*. P. p.  
*unto*.

### 3) in *lgere*.

*Vólgere*, to turn. Pass. rem. *volsi*, *volgesti*. P. p. *volto*.

Likewise: *svólgere*, to turn away, to untwist; *divólgere*, *disvólgere*,  
to unfold; *travólgere*, *stravólgere*, to turn over, to  
tumble; *sconvólgere*, to turn round etc.

### 4) in *mere*.

*Assumere*, to assume. Pass. rem. *assunsi*, *assumesti*. P. p.  
*assunto*.

Likewise: *consumere*, to consume; *presumere*\*) to presume;  
*riassumere*, to reassume.

### 5) in *ncere*.

*Vincere*, to win, conquer. Pass. rem. *vinsi*, *vincesti*. P. p.  
*vinto*.

Likewise: *convincere*, to convince.

### 6) in *ndere*.

*Spándere*, to shed, to spill. Pass. rem. *spansi*, *spandesti*. P. p.  
*spanto*.

\*) Also Pass. rem. *presumei* and *presumetti*  
Sauer, Italian Grammar. 5th edit.

*Scindere*, to untie. Pass. rem. *scinsi*, *scindesti*. P. p. *scinto*.

7) in *ngnere*.

*Distinguere*, to distinguish. Pass. rem. *distinsi*, *distinguesti*.

P. p. *distinto*.

Likewise: *estinguere*, to extinguish.

8) in *rcere*.

*Torcere*, to turn (fathom etc.). Pass. rem. *tórsi*, *torcesti*. P. p. *torto*.

Likewise: *stórcere*, to distort; *contórcere*, to contort; *ritórcere*, to turn back.

9) in *rgere*.

(*Accórgere*)\*) *accórgensi*, to perceive. Pass. rem. *accorsi*, *accorgesti*. P. p. *accorto*.

*Pórgere*, to offer, to present. Pass. rem. *pórsi*, *porgesti*. P. p. *porto*.

*Sórgere*, to rise. Pass. rem. *sórsi*, *sorgesti*. P. p. *sorto*.

Likewise: *insórgere*, to revolt; *assórgere*, to rise, to swallow.

10) in *vere*.

\**Vólvere* and *invólvere* (See *vólgere*).

*Scrivere*, to write. Pass. rem. *scrissi*, *scrivesti*. P. p. *scritto*.

Likewise: *inscrivere*, to inscribe; *prescrivere*, to prescribe etc.

*Assólvere*, to absolve. Pass. rem. *assolsi*, *assolvesti*. P. p. *assolto*.\*)

*Risólvere*, to resolve. Pass. rem. *risolsi*,\*\*) *risolvesti*. P. p. *risolto*.\*\*)

## VI.

Pass. rem. in *ssi*. Part. pass. in *ssó*.

1) Verbs in *dere*.

*Cédere*, to cede, to yield. Pass. rem. *cessi*, *cedesti*. P. p. *cesso*\*\*\*)

Likewise: *concedere*, to allow, to concede; *procedere*, to proceed; *precedere*, to precede; *retrocedere*, to retrocede; *succedere*, to succeed.†)

2) in *gere* and *ggere*.

*Figgere*, to fix. Pass. rem. *fissi*, *figgesti*. P. p. *fisso* (adj.); *fitto* (fixed).

The compounds: *affiggere*, to affix; *crocifiggere*, to crucify, form the Partic. pass. in *ssó*, as: *crocifisso*.

\*) The Part. *assolto* means: *absolute*.

\*\*) Also Pass. rem. *risolvei* and *risolvesti*. P. p. *risoluto*.

\*\*\*) Also Pass. rem. *cedeí* and *cedetti*. P. p. *ceduto*.

†) The compounds do not exactly follow the simple verb *cedere*. Thus we may not say *accessi* and *accesso*, but *accedeí* and *acceduto*. It is the same with *eccedere* and *procedere*, though some examples to the contrary may be found.

1) Lat. *ac-corrigere*.

3) in *mere*.

*Deprimere*, to depress. Pass. rem. *depressi*, *deprimesti*. P. p. *depresso*.

Likewise: *esprimere*, to express; *comprimere*, to compress; *imprimere*, to impress; *opprimere*, to oppress; *sopprimere*, to suppress.

4) in *tere* and *tere*.

*Percuotere*, to beat. Pass. rem. *percossi*, *percuotesti*. P. p. *percosso*.

Likewise: *scutere*, to toss, to shake; *riscutere*, to amass money.

*Annettere*, to annex. Pass. rem. *annessi*, *annettesti*. P. p. *annesso*.

Likewise: *connettere*, to connect.

*Riflettere*, to reflect. Pass. rem. *riflessi*, *riflettesti*. P. p. *riflesso*.

Likewise: *genuflettere*, to kneel down.

5) in *uere* and *vere*.

*Influere*, to influence. Pass. rem. *influssi*, *influesti*. P. p. *influsso*.

(Less frequent than *influire*, Pr. *-isro*, P. p. *influito*.)

*M(u)overe*, to move. Pass. rem. *mossi*, *m(u)ovesti*. P. p. *mosso*.

Likewise: *commuovere*, to move, to touch; *rimuovere*, to remove; *emuovere*, to push forward; *dismuovere*, to turn aside; *promuovere*, to promote.

## VII.

Pass. rem. in *ssi*. Part. pass. in *tto*.

1) Verbs in *cere*.

*Cuocere*, to cook, to bake. Pass. rem. *cossi*, *cuocesti*. P. p. *cotto*.

*Lucere* / *Rilucere* } to shine. Pass. rem. *lussi*, \*) *lucesti*. P. p. not in use.

2) in *gere* and *ggere*.

*Affliggere*, to afflict. Pass. rem. *afflissi*, *affliggesti*. P. p. *afflittto*.

Likewise: *infiggere*, to inflict etc.

*Corrèggere*, to correct. Pass. rem. *corressi*, *correggesti*. P. p. *corretto*.

*Dirigere*, to direct. Pass. rem. *diressi*, *dirigesti*. P. p. *diretto*.

Likewise: *erigere* or *erèggere*, to erect. \*\*)

*Friggere*, to fry. Pass. rem. *frissi*, *friggesti*. P. p. *fritto*.

\*) Also *lucet* and *lucetti*.

\*\*) Less frequently: *èrgere*. Pass. rem. *èrxi*, *èrgesti* etc.

*Léggere*, to read. Pass. rem. *lessi*, *leggesti*. P. p. *letto*.

Likewise: *elèggere*, to elect.

\**Negligere*, to neglect. Pass. rem. *neglessi*, *negligesti*. P. p. *negletto*.

*Règgere*, to govern. Pass. rem. *ressi*, *reggesti*. P. p. *retto*.

*Strùggere*, to dissolve (*struggersi*, to long). Pass. rem. *strussi*, *struggesti*. P. p. *strutto*.

Likewise: *distrùggere*, to dissolve, to destroy.

### 3) in *rre*.

We have said before (Page 164) that the Infinitives in *dere*, *gliere*, *nere*, and *úcere* are often contracted into *rre* (*tràdere* = *trarre*; *scegliere* = *scerre*; *ponere* = *porre*; . . . *ducere* = . . . *durre*). Of these Infinitives either both terminations are in use, or the contracted form only is admissible, the other being obsolete, as: *addurre*, formerly *adducere*.

From this contracted Infinitive mood are formed: the *Futuro*, the *Condizionale*, and the *Participio passato*. Ex.:

Inf.	Fut.	Cond.	P. p.
<i>Trarre</i> , to draw.	<i>Trarrò</i> .	<i>Trarrei</i> .	<i>Tratto</i> .

The *Presente* offers the full form, though commonly irregular; the *Imperfetto dell' Indicativo* and *del Congiuntivo* are regular.

Besides the verbs *bere*, *porre*, and *trarre*, which we have enumerated among the *verbi anomali* (See p. 164, 165 and 166), there are to be mentioned:

**Cógliere**,<sup>1)</sup> contr. *corre*, to gather. Pres. *colgo* and *coglio*. Pass. rem. *colsi*, *cogliesti* etc. Fut. *corrò*. P. p. *colto*.

**Scégliere**, contr. *scerre*, to choose. Pres. *scelgo* and *sceoglio*. Pass. rem. *scelsi*. Fut. *scerrò*. P. p. *scelto*.

**Sciógliere**,<sup>2)</sup> contr. *sciorre*, to untie, to redeem. Pres. *sciolgo* and *scioglio*. Pass. rem. *sciolsi*. Fut. *sciorrò*. P. p. *sciolto*.

**Tógliere**, contr. *torre*, to take off. Pres. *tolgo* and *toglio*. Pass. rem. *tolsi*. Fut. *torrò*. P. p. *tolto*.

**NB.** The full forms *toglièrò*, *sceglièrò* sometimes replace the contracted Future *torrò*, *scerrò*.

**Addurre** (formerly *adducere*), to lead. Pres. *adduco*. Pass. rem. *addussi*, *adducesti*. P. p. *addotto*.

Likewise: *condurre*, to conduct; *produrre*, to produce; *sedurre*, to seduce etc.

1) Lat. *colligere*; OFr. *coillir*; Fr. *cueillir*; Sp. *coger*; Prov. *colher*. 2) Lat. *dissolvere*.

## N o t e.

For euphony's sake the verbs in *lère* and *nère* contract their Future tense into *rrò*, as:

*Tenère*, to hold. Fut. *terrò* (for *tenrò*).

*Volère*, to desire. Fut. *vorrò* (for *volrò*) etc.

## VIII.

*Pass. rem. in si. Part. pass. in sto.*

*Rispondere*, to answer. Pass. rem. *risposi, rispondesti*. P. p. *risposto*.

Likewise: *corrispondere*, to correspond, to answer.

*Chiedere*, to ask, to want. Pass. rem. *chiesi, chiedesti*. P. p. *chiesto*. Pres. dell' Ind. *chiedo* (more frequent than *chieggo*).

Likewise: *richiedere*, to require.

## Verbs with peculiar irregularities.

*Assistere*, to assist. Pass. rem. *assistei* and *etti*. P. p. *assistito*.

Likewise: *esistere*, to exist; *resistere*, to resist; *desistere*, to desist etc.

*Esigere*, to require. Pass. rem. *esigei* and *esigetti*. P. p. *esatto*.

*Piovere*, to rain. Pass. rem. *piovve* (seldom *piobbe*). P. p. *piovuto*.

*Redimere*, to redeem. Pass. rem. *redensi, redimesti*. P. p. *redento*.

*Vivere*, to live. Pass. rem. *vissi, vivesti*. P. p. *vissuto (vivuto)*.

Thus: *sopravvivere*, to survive.

\**Solvere*, to solve. Pass. rem. *solvei* and *solvetti*. P. p. *soluto*.

*Proteggere*, to protect. Pass. rem. *proteggei* and *protessi*. P. p. *protetto*.

*Fendere*, to cleave. Pass. rem. *fendei* and *fendetti*. P. p. *fenduto (fesso)*.

## Thirty-seventh Lesson.

## Traduzioni.

68.

Dante was born in Florence. When the teacher entered the school, the scholars were silent and rose up. I have shut the windows because it is cold. I have persuaded my friend to remain here still two weeks (fourteen days). In (*Nel*) my



last journey to (*in*) Italy I spent three hundred marcs. The light is extinguished (*spégnersi*). The Huns (*Unni*) invaded (*invádere*) the greatest part of Europe. Did the new opera (*opera*, *f.*) please you? It has\* not pleased me. I knew him and his uncle. At (*A*) this answer he was silent and laughed. He lighted the cigars with a match (*zolfanéllo*). I heard indeed the noise (*strépito*, *m.*); but my sister has not heard it. The servant (*m.*) took a light (candle) and went down into the cellar (*cantina*, *f.*). Have you returned him his money? I did not perceive (*accorgersi di . . .*) his presence (*presenza*, *f.*). I was grieved to learn (*transl.* I have learnt with grief) that you lost (have l.) your dear mother last week, and I [beg to] express to you my most sincere condolence (*fare le . . . condoglienze*). The enemies yielded at the first firing of a gun (*colpo di cannone*). He has expressed me the wish to make your acquaintance. Has your friend reflected over (*a*) my proposition (*propósta*, *f.*)? King (*Il re*) Victor Emanuel followed (*succedere a*) King Albert. I have mended your task. The teacher corrected the tasks of his pupils. I read your letter; my mother has not yet read it. He gave (*addurre*) good reasons to justify (*giustificare*) his behaviour (*condotta*, *f.*). He has often written me, but I have never answered him. We did not distinguish the houses, it was too dark (*buio*). Garibaldi has much distinguished himself in the war against the Bourbons (*Borbóni*). Which artist (painter) painted this picture? It was painted by Cimabúe. I have won 200 marcs in the lottery (*al lotto*). My father was forced to (*a*) depart. Since he has made (*stringere*) friendship with this scamp (*scioperato*), he has neglected his duties. One talked (*discorrere di*) of the journey of our queen to Italy.

## 69.

Where do you lead me? I lead you to the (*alla*) railway-station. Milan was several times (*più volte*) destroyed. The Medicees (*I Medici*) have protected (the) sciences and (the) fine arts. You have promised me a visit, but not kept your word. He smiled (*sorridere*) once more and died. In this word a vowel (*vocale*, *f.*) is left out. He allowed himself to laugh at the face (*in faccia*) of the judge (*giudice*). Many children were killed by the soldiers of Herodes (*Eróde*). Where have you placed my watch? I wish (will) that you put it into the drawer (*tirétto*, *m.*). Did your father allow you to go with me to the theatre? Charlemagne (*Carlo magno*) subdued (*sottométtere*) the heathen (*pagáno*, *-a*) Saxons (*Sássoni*). He

\* ) *Piacere* forms its compound tenses with *essere*.

henceforward promised fidelity (*fedeltà*) and obedience (*ubbidienza*). They for the (*per l'*) last time turned their eyes (*sguardo*, m. lit. looks, glances) towards the beloved town. You have wept; why? I have read the description (*la descrizione*) of the great earthquake (*terremoto*) on the isle of (*l'isola di*) Ischia, and could not but (*transl.* must) weep. Till what age has his uncle been living? I wrote to Venice, but my friends have not yet answered me. I was not very (*troppo*) well received (*accogliere*) in the house of my cousin. The young lady plucked roses and pinks (*garofano*, m.). Who will solve me this doubt (*dubbio*, m.)? Alexander the Great (*Alessandro magno*) solved (cut) the Gordian knot. I should like to take (*togliere*) my nephew (*nipote*) out of this school, if there were any better [one]. All was taken from the (*al*) poor traveler. At the sight (*Alla vista*) of our army the enemies took their flight (*prendere la fuga*). Has this dog bitten your daughter? I saw you, but did not know you. Nobody has supported (*soccorrere*) me in my illness (*malattia*). I well perceived his (*Genit.*) wicked intention; but you perceived (h. p.) nothing at all. He shook her hand (*transl.* reached her the hand) and wept. Have you taken your money? I took only two marcs.

## 70.

Oppressed (*opprimere*) by grief the father followed (*transl.* accompanied) his last child to the grave. Have you assisted the festival (*al la festa*)? We chose some fine pictures to (*per*) give them as a present (*regalare*) to (*a*) our aunt. All these nations were conquered by Cæsar (*Cesare*). I was deeply (fr. *profondo*) moved (*commuovere*). He induced (*indurre*) his friend to (*a*) write him. The Prussians marched on Paris (*movere alla volta di*). The fire (*fuoco*) destroyed the greatest part of the city. The French expelled (the) King Charles X from France. Napoleon I assumed (*assumere*) the imperial dignity. Their cousin at length arrived (*giugnere*). Is he at length arrived? She pricked her finger (*transl.* herself into the) with the needle (*ago*, m.). The General added (*soggiugnere*): I shall care (*aver cura*) that the thieves be (*Cong.*) soon discovered and arrested. As soon as I learned that she had arrived, I hastened (*correre*) to (*ad*) embrace her. The letter here enclosed (*acchiudere*) is to be (shall be) forwarded (*rimettere*) to its address (*indirizzo*, m.) with (in) all speed. His words confounded (*confondere*) me completely (*affatto*). Did you like the book (*transl.* Has the b. pleased you) which I have sent you? His arrival interrupted our occupation. The unhappy [man] broke out (*prorompere*) into tears. The slave (*Lo schiavo*), who has broken his chains (*la catena*), is much to be feared (*transl.* to (*da*) fear). Nobody has attended our examinations (*esame*, dat. pl.). I could



not do what she desired me [to do] (*da me*). Napoleon was born in Ajaccio and died at (*a*) St. Helena. Has the heat (*il caldo*) of these days not injured (*al*) the wine? Did it rain yesterday? These two brothers always lived in (good) harmony (*in buon accordo*). A good tree produces (*produrre*) good fruits. I have translated my task.

### Diálogo.

- Perchè pianse la povera donna?  
 È Ella persuasa di quel che dice?  
 Le piacque la storiella ch'io le lessi ieri?  
 Riconobbe (Ella) sua cugina?  
 Di che materia (*stuff*) è composto questo vaso?  
 Scelga uno di questi garofani!  
 Ho perduto il mio portamonete nel vostro giardino; non l'avete trovato?  
 Hai corretto la mia traduzione?  
 Che novella hanno letto i ragazzi?  
 Dove ha messo il mio temperino?  
 Non mi ha (Ella) promesso di venire a trovarmi?  
 Non mi affligga tutto il giorno coi suoi rimproveri (*reproaches*)?  
 Come fu (Ella) accolta dal principe?  
 Conducetemi alla piazza del mercato!  
 Non si senti (Ella) commossa alle parole di quella povera donna?  
 Quando è giunto il mio tutore (*tutor*)?  
 La prego di chiudere l'uscio!
- Perchè le hanno detto che sua figlia morrà probabilmente.  
 Son convinto di ciò come della mia propria esistenza.  
 Mi è proprio (*indeed*) piaciuta assai.  
 No, non l'ho più riconosciuta.  
 Questo vaso è di terra cotta.  
 Scerrò un garofano bianco.  
 Sì, l'ho trovato sulla panca (*bench*) dove (Ella) era assisa.  
 L'ho percorsa, ma non l'ho ancora corretta.  
 Lessero una novella del Gozzi.  
 Lo misi sulla stufa, acciocchè Ella lo veda, quando ne ha bisogno.  
 Sì, lo promisi, e manterrò anche la mia parola.  
 Questi rimproveri sono giustissimi; (Ella) non sa, quanto la povera sua madre sia afflitta per la sua condotta.  
 Mi accolse con tale cordialità (*cordiality*) che mi tolse subito ogni imbarazzo (*embarrassment*).  
 Va bene; sarà servito.  
 Sì, il suo racconto (*narration*) mi commosse fino alle lagrime.  
 Giunsi ieri alle due pomeridiane (*in the afternoon*).  
 Lo chiusi già due volte, ma non resta chiuso; mi pare che la serratura (*lock*) sia rotta.

- Che cosa le rispose il prigioniero (*prisoner*)? Tacque e non diede più risposta.  
 Perchè non soccorre (Ella) È stato soccorso da tutti.  
 questo misero (*unhappy man*)?  
 Dove nacque Guttenberg, l'inventore della tipografia (*art of printing*)? Nacque a Magonza, dove gli fu eretto un monumento.  
 Quando fu scoperta l'America? Fu scoperta nel 1492.

### Reading Exercise.

From *Le mie prigioni*

by

Silvio Pellico.

Il venerdì, 13 Ottobre 1820, fui arrestato a Milano e condotto a Santa Margherita. Erano le tre pomeridiane. Mi si fece un lungo interrogatorio per tutto quel giorno e per altri ancora. Ma di ciò non dirò nulla. Simile ad un amante maltrattato dalla sua bella, e dignitosamente risoluto di tenerle broncio, lascio la politica ove ella sta e parlo d'altro.

Alle nove della sera di quel povero venerdì l'attuario mi consegnò al custode, e questi, condottomi nella stanza a me destinata, si fece da me rimettere con gentile invito, per restituirmeli a tempo debito, orologio, danaro ed ogni altra cosa ch'io avessi in tasca, e m'augurò rispettosamente la buona notte.

«Fermatevi, caro voi», gli dissi; «oggi non ho pranzato; fatemi portare qualche cosa!»

«Subito; la locanda è qui vicina, e sentirà, Signore, che buon vino!»

«Vino, — non ne bevo.»

A questa risposta, il signor Angiolino mi guardò spaventato, e sperando ch'io scherzassi. I custodi di carceri che tengono bétola inorridiscono d'un prigioniero astémio.

«Non ne bevo, davvero!»

«M'incresce per Lei; patirà al doppio la solitúdine!»

E vedendo ch'io non mutava proposito, uscì; ed in meno di mezz' ora ebbi il pranzo. Mangiai pochi bocconi, traccannai un bicchier d'acqua e fui lasciato solo.

### Words.

*Interrogatório*, m. trial.

*per*, during.

*simile*, the like, similar.

*dignitoso*, a, worthy; *-mente*,

adv. firmly.

*tener bróncio*, to pout; to look

grave; to be angry with

anybody.

*povero*, poor; *here*: unfortunate,

unlucky.

*attuario*, m. actuary, clerk.  
*consegnare*, to consign.  
*eustode*, m. the gaoler.  
*condottomi* = *dopo avermi*  
*condotto*, after having con-  
 ducted me.  
*destinare*, to destine.  
*rimettere*, to remit, to give.  
*gentile*, polite.  
*invito*, m. invitation.  
*restituire*, to restore, to give  
 back again.  
*a tempo debito*, in due time.  
*orologio*, m. watch.  
*augurare*, to wish.  
*rispettoso*, respectfully.  
*fermarci*, to stop, to stay.  
*caro voi*, friend.  
*pranzare*, to dine.  
*fàtemi portare*, order up for  
 me.

*la locanda*, the tavern.  
*sentire*, to feel; *here*: to see.  
*guardare*, to look at.  
*spaventare*, to frighten.  
*scherzare*, to jest.  
*il* and *la carcere*, pl. *le carceri*,  
 the dungeon, jail, prison.  
*m'incresce*, I am sorry.  
*al doppio*, doubly.  
*mutare*, to change, to alter.  
*il boccone*, the bit, morsel,  
 mouthful.  
*tener bétola*, to keep a tavern.  
*astémio*, adj. he that does not  
 drink wine; abstemious.  
*patire*, to suffer.  
*la solitudine*, the solitude.  
*il propósito*, the proposal.  
*tracannare*, to drink (in long  
 draughts).

#### Díálogo.

Quando fu arrestato Silvio Pellico?  
 Dove fu egli condotto?  
 Non dice egli il motivo del suo arresto?  
 Che gli chiese il custode al quale era stato consegnato?  
 Fu poi lasciato solo?  
 Che gli domandò Pellico?  
 Gli portò allora il suo pranzo?  
 Comandò del vino?  
 Che significa la voce «astemio»?  
 Che gli disse il custode?

## Thirty-eighth Lesson.

### Defective verbs. Verbi difettivi.

Verbs that want some tenses or persons are called "Defective verbs". They are as follows:

**Algere**, to freeze. Pass. rem. *io alsi*, *egli alse*. Part. pres. *algente*.  
**Arrógere**, to add, to adjoin. Pres. *arroge*. Pass. rem. *arrosi*, *arrose*, *arrosero*. Gerund. *arrogendo*. P. p. *arroso*.  
**Calére**, to matter; to be important. Pres. *mi cale*. Imperf. *mi caleva*. Pass. rem. *mi calse*. Fut. *mi carrà* (*calerà*).



Cond. *mi carrebbe* (*calerebbe*). Pres. Cong. *che mi caglia*. Imperf. Cong. *che mi calesse*. P. p. *caluto*. (The comp. tenses with *essere*.)

**Cápere**, to hold. Pres. *cape*. Cong. *cappia*. (The verb is obsolete; in its stead we use *capire*.)

**Cólere**, to worship. Has but: *colo* and *cole*.

**Gire**, to go, to walk. Pres. Ind. *gite*, you go. Imperf. *io, tu, egli giva* (*gia*), *givamo, givate, givano* (*giano*). Pass. rem. *gisti*, thou wentst; *gi* (*gio*), he went; *gimmo, giste, girano*. Fut. *girò* — *girà, giremo, girete, giranno*. Imperat. *gite*, go (you). Condiz. *girei*. Imperf. Cong. *ch'io gissi, tu gissi, egli gisse, gissimo, giste, gissero*. P. p. *gito*.

**Ire**, to go. Pres. and Imperat. *ite*, (you) go. Imperf. *iva*, he went; *ivano*, they went. Fut. *iremo*, we shall go; *irete, iranno*. P. p. *ito*, gone.

Of the deriv. only *adire*, to inherit; *circuire*, to go about smth., and *contraire*, to oppose (all three are poet.) are conjugated like *ire*. The others form the Pres. in *-isco*, as: *ambire*, to solicit, *ambisco* etc. *Perire*, to perish, has *pero* and *perisco*. Of the poet. *redire*, to go back, only the 3. Plur. Pass. rem. *redirone* is in use; the other forms are chosen from *riédere*.

**Licere**, (*lécere*), to be allowed (Infinit. out of use). Pres. *lice* or *lece*, it is allowed. P. p. *lícito* and *lécito*, allowed, and *illécito*, forbidden.

**Olire**, to smell. Imperf. *oliva, olivi, oliva* — *olivano*.

**Riédere**, to go back. Pres. *riédo, riédi, riéde*. Pres. Cong. *rieda*, that he (she) go back; *riédano*, that they go back.

**Sérpere**, to wind. Pres. *serpo, -i, e; sérpono*. Cong. *serpa, -a, -a; serpiamo, sérpano*. Imperf. *serpeva* etc., *serpévano*. Gerund. *serpendo*. (Commonly *serpeggiare* is used instead of *serpere*).

**Solere**, to use, to be accustomed. Pres. *soglio, suóli, suóle, sogliamo, soléte, sógliono*. Imperf. *soleva*. Pres. Cong. *ch'io soglia* etc.; *sogliamo, sogliate, sógliano*. Imperf. Cong. *solessi*. P. p. *sólito*. Gerund. *solendo*.

NB. The compound tenses (with *essere*) are preferred to the simple, as: *io era solito*, I used, I was accustomed.

Observation. Poetical forms are:

<i>Ange</i> , oppresses,	<i>pave</i> , fears,
<i>late</i> , is hidden,	<i>repe</i> , creeps,
<i>miserére</i> , pity me!	<i>sile</i> , is silent,
<i>molce</i> , mitigates,	<i>tepe</i> , is tepid,

and the poet. adj. *oso* (lat. *ausus*), daring, which is used with *essere*, as: *era oso*, he dared.

*Note.* All other verbs of which some forms are wanting, are to be found in the Alphabetical List, pg. 190—200.

### Reading Exercise.

#### Continuation of *Le mie prigioni*.

La stanza era a pian terreno e metteva sul cortile. Carceri di qua, carceri di là; carceri di sopra, carceri dirimpetto. M'appoggiai alla finestra, e stetti qualche tempo ad ascoltare l'andare e venire dei carcerieri ed il frenetico canto di parecchi dei rinchiusi.

Pensava: Un secolo fa, questo era un monastero: avrebbero mai le sante e penitenti vergini che lo abitavano imaginato che le loro celle suonerebbero oggi, non più di femminei gémiti e d'inni devoti, ma di bestemmie e di canzoni invereconde, e che conterrebbero uomini d'ogni fatta e per lo più destinati agli ergástoli o alle forche? E fra un secolo, chi respirerà in queste celle? Oh fugacità del tempo! oh mobilità perpetua delle cose! Può chi vi considera affliggersi, se fortuna cessò di sorridergli, se vien sepolto in prigione, se gli (si) minaccia il patibolo? Ieri io era uno de' più felici mortali del mondo, oggi non ho più alcune delle dolcezze che confortavano la mia vita; non più libertà, non più consorzio d'amici, non più speranze! No; il lusingarsi sarebbe follia. Di qui non uscirò se non per essere gettato ne' più orribili covili o consegnato al carnefice. Ebbene, il giorno dopo la mia morte sarà come s'io fossi spirato in un palazzo e portato alla sepoltura co' più grandi onori.

Così il riflettere alla fugacità del tempo mi invigoriva l'animo. Ma mi ricorsero alla mente il padre, la madre, due fratelli, due sorelle, un' altra famiglia ch'io amava quasi fosse la mia; ed i ragionamenti filosofici nulla più valsero. M'intenerii e piansi come un fanciullo.

#### Words.

<i>A pian terreno</i> , on the ground-floor.	<i>bestémnia</i> , blasphemy; curse.
<i>mettere su</i> (of a window), to look down on.	<i>inverecondo</i> , irreverent; shameless.
<i>dirimpetto</i> , opposite.	<i>contenère</i> , to contain.
<i>appoggiare</i> , to lean; to rest upon.	<i>d'ogni fatta</i> , of all kinds.
<i>ascolare</i> , to listen.	<i>ergástolo</i> , prison, jail.
<i>l'andare e venire</i> , going to and monastero, convent. [fro.	<i>le forche</i> , the gallows.
<i>gémito</i> , sigh.	<i>respirare</i> , to breathe.
<i>inno</i> , hymn, song.	<i>fugacità</i> , flight.
	<i>chi</i> , he who . . .
	<i>sepolto</i> , buried.
	<i>minacciarsi</i> , to threaten.

*il patibolo*, the gallows.

*dolcezza*, sweetness.

*confortare*, to comfort; to embellish.

*consórzio*, society.

*lusingare*, to flatter.

*non — se non*, only.

*covile*, prison, dungeon.

*carnefice*, hangman.

*spirare*, to die.

*sepoltura*, grave.

*invigorire*, to strengthen.

*ricorrere alla mente*, to think of, to remember.

### **Díálogo.**

Dove era la stanza di Silvio Pellico?

Che cosa vide quando egli s'appoggiò alla finestra?

Quali erano i suoi pensieri allora?

Aveva egli la speranza di uscire fra poco di questa prigione?

Quali erano stati gli abitanti della prigione di Santa Margherita un secolo prima?

E chi abitava allora le celle del monastero?

Non aveva Silvio più genitori, parenti od amici?

Si sentì consolato di queste ricordanze (*reminiscences*)?

### Alphabetical List of the Irregular Verbs.

(All compounds and derivatives are excluded, except those that depart in some forms from the simple verb, or when the simple verb is now obsolete. Verbs marked by an asterisk \* are obsolete, or exclusively poetical.)

	Pres.	Pass. rem.	Fut.	P. p.
<i>Accedere</i> , to draw near.	reg. <i>accede</i>	rem. <i>accede</i>	Fut. <i>accede</i>	P. p. <i>accede</i>
	(accedetti, accessi)			
<i>accendere</i> , to light.	<i>accendo</i>	<i>accessi</i>	<i>accenderò</i>	<i>acceso</i> .
<i>acchiudere</i> , to join.	See <i>chiudere</i> .			
<i>accorger(si)</i> , to perceive.	(m') <i>accorgo</i>	(m') <i>accorsi</i>	(m') <i>accorgerò</i>	<i>accorto</i> .
<i>accorrere</i> , to run to.	See <i>correre</i> .			
<i>accrescere</i> , to augment.	See <i>crescere</i> .			
<i>addurre</i> , to bring.	<i>adduco</i>	<i>addussi</i>	<i>addurrò</i>	<i>addotto</i> .
<i>affiggere</i> , to affix.	See <i>figgere</i> ; has only			
<i>affliggere</i> , to afflict.	<i>affliggo</i>	<i>afflissi</i>	<i>affliggerò</i>	<i>afflitto</i> .
<i>aggiugnere</i> , to join.	See <i>giugnere</i> .			
<i>ágere</i> , to freeze; S. p. 186.	<i>alsi</i> (only 1. 2. 3. pers. sing.)			P. pr. ( <i>al-gente</i> .)
<i>alludere</i> , to allude.	<i>alludo</i>	<i>allusi</i>	<i>alluderò</i>	<i>alluso</i> .
<i>ammettere</i> , to admit.	See <i>mettere</i> .			
* <i>ancidere</i> , to kill.	See <i>uccidere</i> .			
<i>andare</i> , to go.	<i>vado</i>	<i>andai</i>	<i>andrò</i>	<i>andato</i> .
<i>angere</i> , to torment; <i>ange</i> (3. p.)	—	—	—	—
See pg. 187.				
<i>annettere</i> , to annex.	<i>annetto</i>	<i>annessi</i>	<i>annetterò</i>	<i>annesso</i> .
<i>apparire</i> , to appear.	<i>apparisco</i>	<i>apparvi</i> (-ii)	<i>apparirò</i>	<i>apparito</i> ( <i>apparso</i> ).
<i>appartenere</i> , to belong.	See <i>tenere</i> .			
<i>appendere</i> , to suspend.	<i>appendo</i>	<i>appesi</i>	<i>appenderò</i>	<i>appeso</i> .
<i>applaudere</i> ( <i>applaudire</i> ), to applaud.	<i>applaudisco</i>	<i>applaudii</i> ( <i>applaudo</i> ) ( <i>applausi</i> )	<i>applaudirò</i>	<i>applaudito</i> .
<i>apprendere</i> , to learn.	See <i>prendere</i> .			
<i>aprire</i> , to open.	<i>apro</i>	<i>aprii</i> (-ersi)	<i>aprirò</i>	<i>aperto</i> .
<i>ardere</i> , to burn.	<i>ardo</i>	<i>arsi</i>	<i>arderò</i>	<i>arso</i> .
<i>arrógere</i> , to join, to add *).	See pg. 186.			
<i>ascendere</i> , to ascend.	See <i>scendere</i> .			
<i>ascóndere</i> , to hide.	See <i>nascóndere</i> .			
<i>aspérgere</i> , to sprinkle.	See <i>spérgere</i> .			

\*) very seldom used.

	Pres.	Pass. rem.	Fut.	P. p.
<i>assalire</i> , to attack, See <i>salire</i> .				
<i>assider</i> (si), to sit (m') <i>assido</i> (m') <i>assisi</i> (m') <i>assiderò</i> <i>assiso</i> . down.]				
<i>assistere</i> , to assist, reg. exc. . . . .				<i>assistito</i> .
<i>assorbere</i> } to absorb. <i>assorbo</i> <i>assorbii</i> <i>assorbirò</i> <i>assorbito</i> ( <i>assorbire</i> ) }				( <i>assorbito</i> ).
<i>assolvere</i> , to absolve, reg. exc. P. p. . . . .				<i>assolto</i> .*)
<i>assumere</i> , to assume. <i>assumo</i> <i>assunsi</i> <i>assumerò</i> <i>assunta</i> . (-mi, -metti)				
<i>astringere</i> , to compel, See <i>stringere</i> .				
<i>attendere</i> , to expect. <i>attendo</i> <i>attesi</i> <i>attenderò</i> <i>atteso</i> .				
<i>tingere</i> , to paint, See <i>tingere</i> .				
* <i>avellere</i> , to draw out. — <i>avulsi</i> (Petrarca Son. 314.)				
<i>avere</i> , to have. <i>ha</i> <i>ebbi</i> <i>avrò</i> <i>avuto</i> .				
<i>Benedire</i> , to bless, See <i>maledire</i> .				
<i>bévere</i> ( <i>bere</i> ), to drink. <i>bevo</i> ( <i>bea</i> ) <i>bevi</i> <i>beverò</i> <i>bevuto</i> ( <i>beuto</i> ). ( <i>bevi</i> , -etti) ( <i>berò</i> )				
<i>Cadere</i> , to fall. <i>cado</i> ( <i>cad-</i> <i>caddi</i> <i>caderò</i> <i>caduta</i> . <i>gio</i> ) ( <i>cadei</i> , -etti) ( <i>cadrò</i> )				
<i>calere</i> , to care, See pg. 186.				
<i>cápere</i> , to hold, See pg. 187.				
<i>cédere</i> , to yield. <i>cedo</i> <i>cedei</i> , -etti <i>cederò</i> <i>ceduto</i> ( <i>cesso</i> ). ( <i>cessi</i> )				
<i>chiedere</i> , to ask. <i>chiedo</i> <i>chiesi</i> <i>chiederò</i> <i>chiesto</i> . ( <i>chiedo</i> ) ( <i>chiedei</i> )				
<i>chiudere</i> , to shut. <i>chiudo</i> <i>chiusi</i> <i>chiuderò</i> <i>chiuso</i> .				
<i>cingere</i> ( <i>cingere</i> ), to gird. <i>cingo</i> ( <i>cingo</i> ) <i>cinsi</i> <i>cignerò</i> <i>cinto</i> . ( <i>cingerò</i> )				
<i>circuncidere</i> , to circumcise, See <i>incidere</i> .				
<i>circonflettere</i> , to bend, has only . . . . . P. p. <i>circonflesso</i> .				
<i>cógliere</i> ( <i>corre</i> ), to gather, See <i>sciogliere</i> .				
<i>cólere</i> , to worship, See pg. 187.				
<i>collidere</i> , to strike against, See <i>elidere</i> .				
<i>colludere</i> , to conspire in a fraud, See <i>ludere</i> .				
<i>commettere</i> , to commit, See <i>mettere</i> .				
<i>commuovere</i> , to move, See <i>muovere</i> .				
<i>comparire</i> , to appear. <i>comparisco</i> <i>comparvi</i> <i>comparirò</i> <i>comparito</i> . ( <i>compari</i> ) ( <i>arso</i> , - <i>aruto</i> ).				
<i>compiere</i> ( <i>compire</i> ), <i>compisco</i> <i>compìi</i> <i>compirò</i> <i>compito</i> **).				
to accomplish. ( <i>compio</i> ) ( <i>compiei</i> ) ( <i>compierò</i> ) ( <i>compiuo</i> ).				
<i>compréndere</i> , to understand, See <i>prendere</i> .				
<i>comprimere</i> , <i>comprimo</i> <i>compressi</i> <i>comprimerò</i> <i>compresso</i> . to compress.				
<i>concedere</i> , to concede, See <i>cédere</i> .				
<i>concepire</i> , to conceive. Only the obsolete forms <i>concepe</i> and <i>con-</i> <i>cépono</i> ; P. p. ( <i>concepito</i> ) <i>concetto</i> .				
* <i>concernere</i> , to concern, See <i>scernere</i> .				

\*) P. p. *assoluto*, absolute (adj.).\*\*) *Compito*, m. task.



	Pres.	Pass. rem.	Fut.	P. p.
<i>conchiudere</i> ( <i>concludere</i> ), to conclude, See <i>chiudere</i> .				
<i>concórrere</i> , to concur, See <i>correre</i> .				
<i>condurre</i> , to lead, See <i>addurre</i> .				
* <i>conficere</i> , to consecrate. — <i>confici</i>			—	<i>confetto</i> .
* <i>configgere</i> , to nail ( <i>conficcare</i> ), See <i>figgere</i> ;				<i>confitto</i> .
<i>confondere</i> , to confound, See <i>fondere</i> .				
<i>congiugnere</i> , to join, See <i>giugnere</i> .				
<i>connettere</i> , to connect, See <i>nettere</i> .				
<i>conoscere</i> , to know. <i>conosco</i>	<i>conobbi</i>	<i>conoscerò</i>	<i>conosciuto</i> .	
	( <i>conoscei, -etti</i> )			
* <i>conquidere</i> , to conquer.				<i>conquistò</i> .
* <i>consumere</i> — <i>consumsi</i>		—		<i>consumto</i> .
( <i>consumare</i> ), to consume. ( <i>-se, -sero</i> )				
<i>contéssere</i> , to weave together; to join, See <i>tessere</i> , exc.: <i>contesto</i> .				
<i>contradire</i> ( <i>-dire</i> ), to contradict, See <i>dire</i> .				
<i>contrarre</i> , to contract, See <i>trarre</i> .				
<i>convértere</i> , <i>converto</i>	<i>conversi</i>	<i>converterò</i>	<i>converso</i> .	
to convert.				
NB. <i>Convertire</i> is regul. (Pres. <i>-isco</i> ).				
<i>coprire</i> , to cover, See <i>aprire</i> .				
<i>corréggere</i> , to correct, See <i>reggere</i> .				
<i>córrere</i> , to run. <i>corro</i>	<i>corsi</i>	<i>corrèrò</i>	<i>corso</i> .	
		( <i>corrò</i> )		
<i>corródere</i> , to corrode, See <i>rodere</i> .				
<i>corrómpere</i> , to corrupt, to bribe, See <i>rómpere</i> .				
<i>costruire</i> , <i>costruisco</i>	<i>costrussi</i>	<i>costruirò</i>	<i>costrutto</i>	
to construct. ( <i>costruii</i> )			( <i>costruito</i> ).	
<i>costringere</i> , to force, to compel, See <i>stringere</i> .				
<i>créscere</i> , to grow. <i>creasco</i>	<i>crebbi</i>	<i>crescerò</i>	<i>cresciuto</i> .	
<i>crocifiggere</i> , to crucify, See <i>figgere</i> .				
<i>cuocere</i> , to cook. <i>cuoco</i>	<i>cossi</i>	<i>cocerò</i>	<i>cotto</i> .	
	( <i>cocci, cocqui</i> )			
<i>Dare</i> , to give. <i>do</i>	<i>diedi</i>	<i>darò</i>	<i>dato</i> .	
<i>decidere</i> , to decide. <i>decido</i>	<i>decisi</i>	<i>deciderò</i>	<i>deciso</i> .	
<i>decréscere</i> , to decrease, See <i>crescere</i> .				
<i>dedurre</i> , to deduct, See <i>addurre</i> .				
<i>deludere</i> , to delude, See <i>alludere</i> .				
<i>deprimere</i> , to depress, See <i>comprimere</i> .				
<i>desistere</i> , to desist, See <i>assistere</i> .				
<i>desumere</i> , to assume, to conclude, See <i>assumere</i> .				
<i>detrarre</i> , to detract, See <i>trarre</i> .				
* <i>detrudere</i> , to intrude, See <i>intrudere</i> .				
<i>diféndere</i> , to defend. <i>difendo</i>	<i>difesi</i>	<i>difenderò</i>	<i>difeso</i> .	
<i>diffondere</i> , to diffuse, See <i>fondere</i> .				
<i>dimettere</i> , to dismiss, to pardon, See <i>mettere</i> .				
<i>dipingere</i> , to paint, to depict, See <i>pingere</i> .				
<i>dire</i> , to say, to tell. <i>dico</i>	<i>dissi</i>	<i>dirò</i>	<i>dato</i> .	
<i>dirigere</i> , to direct. <i>dirigo</i>	<i>diressi</i>	<i>dirigerò</i>	<i>diretto</i> .	
<i>dirómpere</i> , to break out, See <i>rompere</i> .				
<i>discéndere</i> , to descend, See <i>scendere</i> .				

	Pres.	Pass. rem.	Fut.	P. p.
<i>discernere</i> , to discern, See <i>scernere</i> .				
<i>discorrere</i> , to run through, to speak, See <i>correre</i> .				
<i>discutere</i> , to discuss.	<i>discuto</i>	<i>discussi</i>	<i>discuterò</i>	<i>discusso</i> .
<i>disgiungere</i> , to disjoin, See <i>giungere</i> .				
<i>dispérgere</i> , to disperse, See <i>spergere</i> .				
<i>distinguere</i> , to distinguish.	<i>distinguo</i>	<i>distinsi</i>	<i>distinguerò</i>	<i>distinto</i> .
		( <i>distingui, -etti</i> )		
<i>distorcere</i> , to run through, See <i>torcere</i> .				
<i>distruggere</i> , to destroy, See <i>struggere</i> .				
* <i>divellere</i> , to root up, See <i>svellere</i> .				
<i>dividere</i> , to divide.	<i>divido</i>	<i>divisi</i>	<i>dividerò</i>	<i>diviso</i> .
<i>dolere</i> , to ache; to be sorry.	<i>dolgo</i> (do- glio)	<i>dolsi</i>	<i>dorrò</i> (do- lerò)	<i>doluto</i> .
<i>dovere</i> , to be obliged; to owe.	<i>debbo</i>	<i>dovei</i> (-etti)	<i>dovrò</i>	<i>dotuto</i> .
	( <i>devo, deggio</i> )			
<i>Eccedere</i> , to exceed, See <i>cedere</i> .				
<i>eleggere</i> , to elect, See <i>leggere</i> .				
<i>elidere</i> , to drop a letter.	<i>elido</i>	<i>elisi</i>	<i>eliderò</i>	<i>eliso</i> .
<i>eludere</i> , to elude, See <i>alludere</i> .				
<i>emergere</i> , to emerge, See <i>mergere</i> .				
<i>empiere</i> } to fill. The irregularity consists in the double forms				
<i>empire</i> (-isco) } to the Pass. rem. <i>empi</i> and <i>empiò</i> ; and P. p. <i>em-</i>				
		<i>pitto</i> and <i>empiuto</i> ; See <i>compiere</i> .		
* <i>emulgere</i> , to soften.	<i>emulgo</i>	<i>emulsi</i>	<i>emulgerò</i>	<i>emulso</i> .
<i>erigere</i> ( <i>érger</i> ), to erect.	<i>erigo</i> ( <i>ergo</i> )	<i>eressi</i> ( <i>ersi</i> )	<i>erigerò</i>	<i>eretto</i>
		( <i>ergerò</i> )		( <i>erta</i> , Subst.).
<i>esaurire</i> , to exhaust, obsolescent exc.: P. p.				<i>esaurito</i>
				( <i>esausto</i> ).
<i>escludere</i> , to exclude.	<i>escludo</i>	<i>esclusi</i>	<i>escluderò</i>	<i>escluso</i> .
<i>esigere</i> , to want.	<i>esigo</i>	<i>esigei</i> (-etti)	<i>esigerò</i>	<i>esatto</i> .
<i>esistere</i> , to exist.	<i>esisto</i>	<i>esistei</i> (-etti)	<i>esisterò</i>	<i>esistito</i> .
<i>espellere</i> , to expel.	<i>espello</i>	<i>espulsi</i>	<i>espellerò</i>	<i>espulso</i> .
<i>esprimere</i> , to express.	<i>esprimo</i>	<i>espressi</i>	<i>esprimerò</i>	<i>espresso</i> .
<i>essere</i> , to be.	<i>sono</i>	<i>fui</i>	<i>sarò</i>	<i>stato</i> .
<i>estinguere</i> , to extinguish.	<i>estinguo</i>	<i>estinsi</i>	<i>estinguerò</i>	<i>estinto</i> .
* <i>estollere</i> ( <i>estogliere</i> ), to extol, See <i>togliere</i> .				
<i>evadere</i> , to escape.	<i>evado</i>	<i>evasi</i>	<i>evaderò</i>	<i>evaso</i> .
<i>Fare</i> , to do.	<i>fo</i> ( <i>faccio</i> )	<i>feci</i>	<i>farò</i>	<i>fatto</i> .
<i>fendere</i> , to split; to divide.*)	<i>fendo</i>	<i>fendei</i>	<i>fenderò</i>	<i>fenduto</i>
		( <i>fessi</i> )		( <i>fesso</i> ).
<i>ferire</i> , to wound; the obsolete poet. forms: <i>ferè</i> ( <i>fiede</i> ) = <i>ferisce</i> , <i>fiédono</i> = <i>feriscono</i> ; <i>fera</i> = <i>ferisca</i> , <i>ferano</i> = <i>feriscano</i> , and <i>feruto</i> = <i>ferito</i> .				

\*) This verb is commonly regular.

Sauer, Italian Grammar. 5th edit.

	Pres.	Pass. rem.	Fut.	P. p.
<i>figgere</i> , to fix.	<i>figgo</i>	<i>fissi</i>	<i>figgerò</i>	<i>fitto</i> ( <i>fiso</i> and <i>fisso</i> , adj.).

NB. All the compounds, exc.: *sconfiggere*, to beat (the enemy), form the P. p. in *isso*.

<i> fingere</i> , to feign.	<i> fingo</i>	<i> finsi</i>	<i> fingerò</i>	<i> finto</i> .
* <i> flettere</i> , to yield.	<i> fletto</i>	<i> flessi</i>	<i> fletterò</i>	<i> flessio</i> .
<i> fondere</i> , to cast, to melt.	<i> fonda</i>	<i> fusi</i> ( <i>fondei</i> )	<i> fonderò</i>	<i> fuso</i> .
* <i> frangere</i> ( <i>frangere</i> ), to break.	<i> frango</i>	<i> fransi</i> ( <i>fragno</i> )	<i> frangerò</i>	<i> franto</i> .

*frémere*, to tremble, is only irreg. in certain double forms taken from *frémire*.

<i>friggere</i> , to fry.	( <i>friggo</i> )	( <i>frissi</i> )	<i>friggerò</i>	<i>fritto</i> .
* <i>fulgere</i> , to shine.	<i>fulgo</i>	<i>fulsi</i>	<i>fulgerò</i>	—

*Gémere*, to sigh, to groan, has some double forms from *gemire*.

<i>genuflettere</i> , to kneel. —	( <i>genuflessi</i> )	—	<i>genuflesso</i> .
<i>giacere</i> , to lie.	<i>giaccio</i>	<i>giacqui</i>	<i>giacerò</i> <i>giaciuto</i> .

*gioire*, to rejoice, is only irreg. in the forms *gioiamo* (*gioimo*), *gioiate* which are hardly used. The Partic. pres. *gioendo* for *gioiando* is also met with.

*gire*, to go. See pag. 187.

<i>giugnere</i> ( <i>giungere</i> ), to join, to arrive.	<i>giungo</i> ( <i>giugno</i> )	<i>giunsi</i>	<i>giungerò</i> ( <i>giugnerò</i> )	<i>giunto</i> .
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*Immérgere*, to immerse. See *mergere*.

*impéllere*, to excite. See *espellere*.

<i>impéndere</i> , to impend.	<i>impendo</i>	<i>impesi</i>	—	<i>impeso</i> ( <i>impenduto</i> ).
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*impréndere*, to undertake, see *apprendere*.

<i>imprimere</i> , to print.	<i>imprimo</i>	<i>impressi</i>	<i>imprimerò</i>	<i>impresso</i> .
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*incéndere*, to incense. See *accendere*.

<i>incidere</i> , to en- grave.	<i>incido</i>	<i>incisi</i>	<i>inciderò</i>	<i>inciso</i> .
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*includere* (*inclùdere*), to include. See *cludere*.

*incrêscere*, to increase. See *orescere*.

\**incùtere*, to frighten. See *scuotere*.

\**indicere*, to intimate. See *dire*.

*indùlgere*, to indulge. See *emulgere*.

*indurre*, to induce. See *addurre*.

* <i>inflere</i> , to infect.	—	<i>infeci</i>	—	<i>infetto</i> .
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<i>infiggere</i> , See <i>figgere</i> .				<i>infisso</i> .
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*infliggere*, to inflict. See *affliggere*.

<i>inflextere</i> , to bend, regular, except				<i>inflesso</i> .
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<i>influire</i> ( <i>inflùere</i> ), to influence.	<i>influisco</i> ( <i>inflúo</i> )	<i>influii</i> ( <i>influssi</i> )	<i>influirò</i>	<i>influito</i> ( <i>influsso</i> ).
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*infrangere*, to infract. See *frangere*.

*infringere*, to infringe. See *cignere*.

*insistere*, to insist. See *assistere*.

*insorgere* } to excite a revolt, See *sorgere*.  
*insürgere* }

	Pres.	Pass. rem.	Fut.	P. p.
<i>istruire</i> , to instruct, See <i>costruire</i> .				
<i>intercedere</i> , to intercede, See <i>cedere</i> .				
<i>intingere</i> , to immerge, See <i>tingere</i> .				
<i>intridere</i> , to knead. <i>intrido</i>	<i>intrisi</i>	<i>intriderò</i>	<i>intriso</i> ( <i>intrito</i> ).	
<i>intrudere</i> , to intrude. <i>intrudo</i>	<i>intrusi</i>	<i>intruderò</i>	<i>intruso</i> .	
<i>invadere</i> , to invade. <i>invado</i>	<i>invasi</i>	<i>invaderò</i>	<i>invaso</i> .	
<i>ire</i> , to go, See pag. 187.				
<i>istruire</i> , See <i>istruire</i> .				
* <i>lédere</i> , to hurt. —	<i>lessi</i>	—	<i>leso</i> .	
<i>leggere</i> , to read. <i>leggo</i>	<i>lessi</i>	<i>leggerò</i>	<i>letto</i> .	
<i>licere</i> , to be permitted, See pag. 187.				
* <i>lúcere</i> , to shine. <i>luceo</i>	<i>lussi</i>	<i>lucero</i>	—	
<i>Maledire</i> , to curse. See <i>dire</i> . Pres. also <i>maledisco</i> , Impf. <i>malediva</i> .				
<i>mérgare</i> , to submerge, only used in the Pass. rem. <i>mersi</i> ; the comp., like <i>immergere</i> , <i>emergere</i> etc., are complete.				
<i>méscere</i> , to mix; to pour; regul. exc. P. p. <i>misto</i> (mixed); but <i>mesciuto</i> (poured).				
<i>mettere</i> , to put. <i>metto</i>	<i>misi</i> ( <i>mettei, messi</i> )	<i>metterò</i>	<i>messo</i> .	
<i>mórdere</i> , to bite. <i>mordo</i>	<i>morsi</i> ( <i>-dei, -detti</i> )	<i>morderò</i>	<i>morso</i> .	
<i>morire</i> , to die. <i>muoio</i>	<i>morii</i> ( <i>muoro</i> )	<i>marrò</i>	<i>morto</i> .	
<i>múngere</i> ( <i>mégnere</i> ), <i>mungo</i> to milk. ( <i>mugno</i> )	<i>munsi</i>	<i>mugnerò</i> ( <i>mungerò</i> )	<i>munta</i> .	
<i>muóvere</i> , to move. <i>muovo</i>	<i>mossi</i>	<i>muoverò</i>	<i>mosso</i> .	
<i>Náscere</i> , to be born. <i>nasco</i>	<i>nacqui</i>	<i>nascero</i>	<i>nato</i> ( <i>na-sciuto</i> ).	
<i>nascondere</i> , to hide. <i>nascondo</i>	<i>nascosi</i> (3. also <i>nascondè</i> )	<i>nasconderò</i>	<i>nascosto</i> ( <i>nascoso</i> ).	
* <i>negligere</i> , to neglect. *) <i>negligo</i>	<i>neglessi</i>	<i>negligerò</i>	<i>negletto</i> .	
* <i>nettere</i> , to join. <i>netto</i>	<i>nessi</i>	<i>netterò</i>	<i>nesso</i> .	
<i>nuócere</i> , to en-damage; to prejudice. <i>nuoco</i>	<i>nocqui</i> ( <i>no- (cai)</i> )	<i>nuocerò</i>	<i>nocciuto</i> .	
<i>Occidere</i> , to kill, See <i>uccidere</i> .				
<i>occorrere</i> , to want, See <i>correre</i> .				
<i>offéndere</i> , to offend, See <i>fendere</i> .				
<i>offerire</i> , to offer ( <i>offerire</i> ).	<i>offro</i> ( <i>offerisco</i> )	<i>offerii</i> ( <i>offerisi</i> )	<i>offerirò</i> ( <i>offerirò</i> )	<i>offerto</i> .
<i>oltre</i> , to smell, See pag. 187.				
<i>opprimere</i> , to oppress, See <i>comprimere</i> .				

\*) Less frequent than *negligentare*.

	Pres.	Pass. rem.	Fut.	P. p.
* <i>Pándere</i> , to manifest.	<i>pando</i>	<i>pansi</i>	<i>panderò</i>	<i>panso</i> .
<i>parère</i> , to seem.	<i>paio</i>	<i>parvi</i> ( <i>parsi</i> )	<i>parrò</i> ( <i>parerò</i> )	<i>paruto</i> ( <i>parso</i> ).
<i>partire</i> , to depart, like <i>sentire</i> ; when meaning to divide, the Pres. is <i>partisco</i> .				
<i>pàscere</i> , to feed, to graze (of cattle etc.), regul. exc. P. p. (poet.)				<i>pasto</i> .
<i>percuòtere</i> , to percuss.	<i>percuoto</i>	<i>percossi</i> (3. <i>percusse</i> )	<i>percuoterò</i>	<i>percosso</i> .
<i>pérdere</i> , to lose.	<i>perdo</i>	<i>perdei</i> ( <i>persi</i> )	<i>perderò</i>	<i>perduto</i> ( <i>pérso</i> ).
<i>perire</i> , to perish, regul. (-isco); this verb has still the old forms <i>pero</i> , -i, -e; <i>pera</i> , <i>pérano</i> , and (adj.) <i>perituro</i> .				
<i>permètere</i> , to permit, See <i>mettere</i> .				
<i>persistere</i> , to persist, See <i>assistere</i> .				
<i>persuadére</i> , to persuade.	<i>persuado</i>	<i>persuasi</i> (-adei)	<i>persuaderò</i>	<i>persuaso</i> .
<i>piacére</i> , to please.	<i>piaccio</i>	<i>piacqui</i>	<i>piacerò</i>	<i>piaciuto</i> .
<i>piàngere</i> ( <i>piàgnere</i> ), <i>piango</i> to weep.		<i>piansi</i>	<i>piangerò</i>	<i>pianto</i> .
<i>pingere</i> ( <i>pignere</i> ), <i>pingo</i> to paint.		<i>pinsi</i>	<i>pingerò</i>	<i>pinto</i> .
<i>piovere</i> , to rain.	<i>piove</i>	<i>piovve</i> ( <i>piovè</i> , obsol. <i>piobbe</i> )	<i>pioverò</i>	<i>piovuto</i> .
<i>pórgere</i> , to offer, to hand.	<i>porgo</i>	<i>porsi</i>	<i>porgerò</i>	<i>porto</i> .
<i>pórrre</i> ( <i>pónere</i> ), to put.	<i>pongo</i>	<i>posi</i> (3. <i>puose</i> )	<i>porrò</i> ( <i>ponerò</i> )	<i>posto</i> .
<i>possedére</i> , to possess, See <i>sedere</i> .				
<i>potére</i> , to be able.	<i>posso</i>	<i>potei</i> (-etti)	<i>potrò</i>	<i>potuto</i> .
<i>preclédere</i> , to precede, See <i>cedere</i> .				
<i>preclúdere</i> , to preclude, to hinder, See <i>chiudere</i> .				
<i>predìre</i> , to predict, See <i>dire</i> .				
<i>prefiggere</i> , to prefix, See <i>figgere</i> .				
<i>prémere</i> , to press, to be important.	<i>premo</i>	<i>premei</i>	<i>premerò</i>	<i>premutò</i> ( <i>presso</i> ).
<i>préndere</i> , to take.	<i>prendo</i>	<i>presi</i> (-ndei)	<i>prenderò</i>	<i>preso</i> .
<i>presúmere</i> , to presume, See <i>assumere</i> .				
<i>procédere</i> , to proceed, See <i>cedere</i> .				
<i>propéndere</i> , to incline, regul. exc. P. p. (poet.)				<i>propeso</i> .
<i>prorómpere</i> , to burst forth, to break out, See <i>rompere</i> .				
<i>protéggere</i> , to protect.	<i>proteggo</i>	<i>protessi</i> (-ggei)	<i>proteggerò</i>	<i>protetto</i> .
<i>púngere</i> ( <i>púgnere</i> ), <i>pungo</i> to prick.		<i>punsi</i>	<i>pungerò</i> ( <i>pugnerò</i> )	<i>punto</i> .
<i>Rádere</i> , to shave, to erase, to scratch out.	<i>rado</i>	<i>rasi</i> ( <i>radei</i> )	<i>raderò</i>	<i>raso</i> .
<i>raggiúgnere</i> , to overtake, See <i>giúgnere</i> .				

	Pres.	Pass. rem.	Fut.	P. p.
NB. All verbs beginning with <i>re</i> or <i>ri</i> which are not given here, must be looked for among the resp. <i>simple</i> verbs.				
<i>ravvedersi</i> , to change one's opinion, See <i>vedere</i> .				
<i>recidere</i> , to cut off, See <i>circoncidere</i> .				
<i>redimere</i> , to redeem.	<i>redimo</i>	<i>redensi</i> (-dimei)	<i>redimerò</i>	<i>redento</i> .
<i>reggere</i> , to govern, to hold.	<i>reggo</i>	<i>ressi</i>	<i>reggerò</i>	<i>retto</i> .
<i>rendere</i> , to render.	<i>rendo</i>	<i>rendei, resi</i> (-etti)	<i>renderò</i>	<i>renduto</i> (reso).
<i>repellere</i> , to repel, See <i>ripellere</i> .				
<i>reprimere</i> , to repress.	<i>reprimo</i>	<i>repressi</i> (reprimei)	<i>reprimerò</i>	<i>represso</i> .
* <i>rescindere</i> , to cut off.	<i>rescindo</i>	<i>rescissi</i> (rescindei)	<i>rescinderò</i>	<i>resciso</i> .
<i>resistere</i> , to resist, See <i>assistere</i> .				
<i>retundere</i> , to moderate, regul. except.				P. p. <i>retuso</i> .
<i>ridere</i> , to laugh.	<i>rido</i>	<i>risi</i>	<i>riderò</i>	<i>riso</i> .
<i>ridurre</i> , to reduce, See <i>addurre</i> .				
<i>riedere</i> } to return,	has but Pr. Ind. <i>riedo</i> , -i, e; <i>riédono</i> ; Pres. Subj. <i>rieda</i> , -a, -a, <i>riédano</i> ; Impf. <i>riedeva</i> , -i, -a, and <i>riedévano</i> .			
<i>redire</i> }				
<i>riflettere</i> , to reflect.	<i>rifletto</i>	<i>riflettei</i> (riflessi)	<i>rifletterò</i>	<i>riflettuto</i> , <i>riflesso</i> (reverberated).
<i>rifulgere</i> , to sparkle, See <i>fulgere</i> (3. Pass. rem. poet. <i>rifulgè</i> ).				
<i>rilucere</i> , to shine, See <i>lucere</i> ; Pass. rem. <i>rilussi</i> ( <i>rilucei</i> ).				
<i>rimanere</i> , to remain.	<i>rimango</i>	<i>rimasi</i>	<i>rimarrò</i>	<i>rimasto</i> (rimaso).
<i>rincrescere</i> , to regret (Imperson.).	(mi) <i>rin-</i> <i>cresce</i>	<i>rincrebbe</i>	<i>rincrescerà</i>	<i>rincresciuto</i> .
<i>ripellere</i> , to repel, See <i>espellere</i> .				
<i>risolvere</i> , to resolve.	<i>risolvo</i>	<i>risolvei</i> (-etti), <i>risolsi</i>	<i>risolverò</i>	<i>risolto</i> (risoluto).
<i>risorgere</i> , to rise again.	<i>risorgo</i>	<i>risorsi</i>	<i>risorgerò</i>	<i>risorto</i> .
<i>rispondere</i> , to answer.	<i>rispondo</i>	<i>risposi</i>	<i>risponderò</i>	<i>risposto</i> .
<i>ritorcere</i> , to turn back, See <i>torcere</i> .				
<i>riuscire</i> , to succeed, See <i>uscire</i> .				
<i>rodere</i> , to gnaw.	<i>rodo</i>	<i>rosi</i>	<i>roderò</i>	<i>roso</i> .
<i>rompere</i> , to break.	<i>rompo</i>	<i>ruppi</i> (roppi, rompei)	<i>romperò</i>	<i>rotto</i> .
<i>Salire</i> , to ascend.	<i>salgo</i> (sa- lisco)	<i>salii</i> (salisi)	<i>salirò</i> (sarrò)	<i>salito</i> .
<i>sapere</i> , to know.	<i>so</i> (3. poet. <i>sape</i> )	<i>seppi</i>	<i>saprò</i>	<i>saputo</i> .
<i>scalfire</i> , to scratch.	<i>scalfisco</i>	<i>scalfii</i>	<i>scalfirò</i>	<i>scalfitto</i> .
<i>scegliere</i> (sce <del>rr</del> e), to choose.	<i>scelgo</i>	<i>scelsi</i>	<i>scegliarò</i> (sce <del>rr</del> ò)	<i>scelto</i> .

	Pres.	Pass. rem.	Fut.	P. p.
<i>ascendere</i> , to descend.	<i>scendo</i>	<i>accesi</i> (-ndei, -ndetti)	<i>scenderò</i>	<i>acceso</i> .
<i>ascernere</i> , to distinguish, regul. exc. the poet. forms (Pass. rem.) <i>scersi</i> and <i>scerse</i> .				
* <i>scindere</i> , to separate, to divide.	<i>scindo</i>	<i>sciassi</i>	<i>scinderò</i>	<i>scisso</i> .
<i>sciogliere</i> ( <i>sciorre</i> ), to untie.	<i>sciolgo</i> ( <i>scioglio</i> )	<i>sciolsi</i>	<i>scioglierò</i> ( <i>sciorrò</i> )	<i>sciolto</i> .
<i>scolpire</i> , to hit. (3. poet. <i>sculpe</i> )	<i>scolpisco</i>	<i>scolpii</i>	<i>scolpirò</i>	<i>scolpito</i> ( <i>sculto</i> ).
<i>scommettere</i> , to bet, See <i>mettere</i> .				
<i>sconnettere</i> , to undo, See <i>nettere</i> .				
<i>sconfondere</i> , to confound, See <i>fondere</i> .				
<i>scorgere</i> , to perceive, See <i>accorgersi</i> .				
<i>scrivere</i> , to write.	<i>scrivo</i>	<i>scrissi</i>	<i>scriverò</i>	<i>scritto</i> .
<i>scuotere</i> , to shake, to toss. (3. poet. <i>scusse</i> )	<i>scuoto</i>	<i>scossi</i>	<i>scuoterò</i>	<i>scosso</i> .
<i>smuovere</i> , to move, See <i>muovere</i> .				
<i>sedere</i> , to sit.	<i>siedo</i> ( <i>seggo</i> )	<i>sedei</i> (-etti)	<i>sederò</i> ( <i>sedrò</i> )	<i>seduto</i> .
<i>sedurre</i> , to seduce, See <i>addurre</i> .				
<i>seguire</i> , to follow.	<i>seguo</i> *)	<i>seguii</i> ( <i>siegua</i> )	<i>seguirò</i>	<i>seguito</i> .
<i>seppellire</i> , to bury, regul. exc. P. p.				<i>seppellito</i> ( <i>sepolto, sepolto</i> ).
<i>serpere</i> , to wind, see pag. 187.				
<i>sofferire</i> } <i>soffrire</i> } to suffer, See <i>offerire</i> .				
<i>solare</i> , to use, See pag. 187.				
* <i>solvere</i> , to solve, to dissolve.	<i>solvo</i>	<i>solvei</i> ( <i>solvetti</i> )	<i>solverò</i>	<i>soluto</i> .
<i>sommettere</i> , to submit, See <i>mettere</i> .				
<i>sopprimere</i> , to suppress, See <i>opprimere</i> .				
<i>sorgere</i> , to rise, See <i>porgere</i> .				
<i>sospendere</i> , to suspend, See <i>appendere</i> .				
<i>sottomettere</i> , to submit, See <i>mettere</i> .				
<i>sottrarre</i> , to subtract, See <i>trarre</i> .				
<i>spandere</i> , to spread.	<i>spando</i>	<i>spandei</i> (-etti, <i>spansi</i> )	<i>spanderò</i>	<i>spanduto</i> ( <i>spanto</i> ).
<i>spargere</i> , to disperse.	<i>spargo</i>	<i>sparsi</i> ( <i>spargei</i> )	<i>spargerò</i>	<i>sparso</i> .
<i>sparire</i> , to dis- appear.	<i>sparisco</i>	<i>sparii</i> ( <i>sparvi</i> )	<i>sparirò</i>	<i>sparito</i> ( <i>sparuto</i> , adj., weakly, tiny).
<i>spendere</i> , to spend, See <i>appendere</i> .				
<i>spengere</i> ( <i>spengere</i> ), to extinguish.	<i>spengo</i> ( <i>spegno</i> )	<i>spensi</i>	<i>spegnerò</i>	<i>spento</i> .
<i>sperdere</i> , to waste, See <i>perdere</i> .				

\*) The compounds, as *conseguire* etc., form *-isco*.

	Pres.	Pass. rem.	Fut.	P. p.
<i>spérgere</i> , to disperse.	<i>sperge</i>	<i>spersi</i>	<i>spargerò</i>	<i>sperso</i> .
<i>spingere</i> ( <i>apignere</i> ), to push, to ensite, See <i>pingere</i> .				
<i>stare</i> , to stand, to be.	<i>sto</i>	<i>stetti</i> ( <i>stei</i> )	<i>starò</i>	<i>stato</i> .
<i>stridere</i> , to scream, reg. exc. the old forms (Pass. rem.) <i>stris</i> and <i>strisero</i> .				
<i>stringere</i> ( <i>stringere</i> ), to press.	<i>stringo</i>	<i>strinsi</i>	<i>stringerò</i>	<i>stretto</i> ( <i>strinso</i> ).
<i>struggere</i> , to destroy.*)	<i>struggo</i>	<i>strussi</i>	<i>struggerò</i>	<i>strutto</i> .
<i>succedere</i> , to succeed, See <i>cedere</i> .				
<i>suggere</i> , to suck.	<i>suggo</i>	<i>suggei</i>	<i>suggerò</i>	(of <i>succhiare</i> ).
<i>sussistere</i> , to subsist, See <i>cedere</i> .				
<i>svellere</i> ( <i>svéglierà</i> , <i>sverre</i> ), to root up.	<i>svelgo</i> ( <i>svello</i> )	<i>svelsi</i>	<i>svellerò</i> ( <i>sverrò</i> )	<i>svelto</i> .
<i>surgere</i> , See <i>sórgere</i> .				
<i>Tacere</i> , to be silent.	<i>taccio</i>	<i>tacqui</i> (- <i>cei</i> , - <i>etti</i> )	<i>tacerò</i>	<i>taciuto</i> .
<i>tendere</i> , to extend, See <i>attendere</i> .				
<i>tenere</i> , to hold.	<i>tengo</i>	<i>tenni</i> (- <i>nei</i> , - <i>netti</i> )	<i>terrò</i>	<i>tenuto</i> .
<i>térgere</i> , to wipe, See <i>mergere</i> .				
<i>tingere</i> ( <i>tígnere</i> ), to dye.	<i>tingo</i> ( <i>tigno</i> )	<i>lini</i>	<i>tignerò</i> ( <i>tingerò</i> )	<i>tinto</i> .
<i>togliere</i> ( <i>torre</i> ), to take off.	<i>tolgo</i> ( <i>toglio</i> )	<i>tolsi</i>	<i>toglierò</i> ( <i>torrò</i> )	<i>tolto</i> .
<i>tondere</i> , to shear, reg. exc. P. p. (antiqu.)			<i>toso</i> for <i>tonduto</i> .	
<i>torcere</i> ( <i>tórgere</i> ), to wind, to turn.	<i>torco</i> (- <i>cei</i> , - <i>cetti</i> )	<i>torsi</i>	<i>torcerò</i>	<i>torto</i> .
<i>tradurre</i> , to translate, See <i>addurre</i> .				
<i>trafiggere</i> , to pierce, See <i>figgere</i> .				
<i>trarre</i> ( <i>tràdere</i> ), to draw.	<i>traggo</i>	<i>trassi</i>	<i>trarrò</i>	<i>tratto</i> .
<i>trasfondere</i> , to pour over, See <i>fondere</i> .				
<i>trasparire</i> , to be transparent, See <i>sparire</i> .				
<i>Uccidere</i> , to kill.	<i>uccido</i>	<i>uccisi</i>	<i>ucciderò</i>	<i>ucciso</i> .
<i>udire</i> , to hear.	<i>odo</i> (3. <i>udisce</i> )	<i>udii</i>	<i>udirò</i> ( <i>uadrò</i> )	<i>udito</i> .
<i>ungere</i> ( <i>úgnere</i> ), to anoint.	<i>ungo</i> ( <i>ugno</i> )	<i>unsi</i>	<i>ungerò</i> ( <i>ugnerò</i> )	<i>unto</i> .
<i>uscire</i> , to go out.	<i>esco</i>	<i>uscii</i>	<i>uscirò</i>	<i>uscito</i> .
<i>Valere</i> , to be worth.	<i>valgo</i>	<i>valsi</i> ( <i>valei</i> )	<i>varrò</i> ( <i>valerò</i> )	<i>valuto</i> ( <i>valso</i> , <i>valsuto</i> ).
<i>vedere</i> , to see.	<i>vedo</i> ( <i>veggio</i> , <i>veggo</i> )	<i>vidi</i> ( <i>vedei</i> , - <i>etti</i> , <i>veddi</i> )	<i>vedrò</i> ( <i>ve-</i> <i>derò</i> )	<i>veduto</i> ( <i>visto</i> , <i>viso</i> ).

\*) Usually reflect. *strúggersi*, to wish ardently.



	Pres.	Paes. rem.	Fut.	P. p.
<i>venire</i> , to come.	<i>vengo</i> (vegno)	<i>venni</i> (venii)	<i>verrò</i> (ve- nirò)	<i>venuto</i> .
<i>vilipèndere</i> , to vilify.	<i>vilipendo</i>	<i>vilipesi</i>	<i>vilipenderò</i>	<i>vilipeso</i> .
<i>vincere</i> , to con- quer, to win.	<i>vinco</i>	<i>vinsi</i> (vin- ci)	<i>vincerò</i>	<i>vinto</i> .
<i>vivere</i> , to live.	<i>vivo</i>	<i>vissi</i> (vivei)	<i>viverò</i> (vivrò)	<i>vissuto</i> (vivuto, vissu).
<i>volere</i> , to be willing.	<i>voglio</i> (vo')	<i>volli</i> (volsi)	<i>vorrò</i>	<i>voluto</i> .
<i>volgere</i> ( <i>volcere</i> ), <i>volgo</i> to turn, to return.		<i>volsi</i>	<i>volgerò</i> (olverò)	<i>volta</i> .

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## SECOND PART.



## On Pronunciation.

### A. Consonants.

To the rules given in the I Part of this grammar we now add the following observations:

1) Contrary to the general rule, *s* has a sharp *hissing* sound at the end of a *prefixed syllable*, as: *bis*, *dis*, *mis*, *es*, and *tras*. Ex.: *bisavo* (great-grandfather), from *bis* and *avo*; *disastro* (disaster), from *dis* and *astro*. It is pronounced in the same way, when *si* (pron.) is added to a verb, as: *dicesi* (one says = *dice-si*). Moreover, *s* is sharp in *stasera*, to-night, the abbreviation of *questa sera*, and *così* = *co* and *si*.

2) The sound of *s* is somewhat *softer* before *b*, *d*, *gh*, and *v*, as: *svegliare*, *sdegno*.

3) *Z* has a hard sound like *ts*, and a soft one like *ds*. The latter only occurs in the following words and their derivatives:

<i>Zaffare</i> , to choke, to stop up.	<i>zebro</i> , zebra.	<i>zizzania</i> , discord;
<i>zaffiro</i> , sapphire.	<i>zéfiro</i> , zephyr.	weed.
<i>zaffo</i> , bung.	<i>zelo</i> , zeal.	<i>zolfo</i> , sulphur.
<i>zana</i> , basket; fraud.	<i>zénzero</i> , ginger.	<i>zonzo</i> , idler.
<i>zanzára</i> , gnat, midge.	<i>zerbino</i> , dandy.	<i>zótico</i> , rude, ill-bred.
<i>záttera</i> , raft.	<i>zero</i> , zero.	<i>zurlo</i> , lust, sauciness.
	<i>zéta</i> , the letter <i>z</i> .	<i>zurro</i> , a tickling. *)
	<i>zibetto</i> , civet.	

### B. Vowels.

#### 1. Simple vowels.

We should notice the difference between the open *e* and *o*, and the closed *e* and *o* (*suono aperto e suono*

\*) Some of these words are also written with *s*, as *saffiro* etc. *ZZ* has also frequently the soft sound, as in *Amázzone*, *gazza*, *azzurro*, *bizzarro*, *dozzina*, *gazzetta*, *mezzo*, *orizzonte*, *rozzo*, *rezzo*.

chiuso).\*) This distinction offers some difficulty, as the dialects predominate in Italy, so that the correct pronunciation is but seldom heard. As the difference is partly based on etymological rules, some knowledge of Latin is requisite in order to understand this thoroughly. We shall try to give the pupil some general hints:

1) A vowel is *closed*, when the syllable is *open*, i. e. terminating in a vowel, viz. *do-le-re*; *o-no-re*.

2) A vowel is *open*, when the syllable is *closed*, i. e. ending in a *consonant*, as: *per-fet-to*; *con-tor-ni*.

*Note.* When a syllable is *accented*, the vowel is always open. Thus the first *o* in *popolare* is closed (Rule 1); but it becomes open in *pópolo*, because here the *stress* is laid on it.

3) If *o* is preceded by *u*, and *e* is preceded by *i*, the sound of *o* and *e* is *always* open, thus: *buôno*, *fiêle*, *diêde*, *fuôco* etc.

#### a. *E* closed.

1) By etymological laws the sound of the *e* is *closed*, if this vowel replaces the Latin *i*, as *meno* (Lat. *minus*); *neve* (*nivis*); *metto* (*mitto*); *stretto* (*strictus*).

2) *E* is closed in the terminations:

<i>esco</i> — tedesco.	<i>eno</i> — terreno.
<i>évole</i> — lodevole.	<i>ese</i> — cortese.
<i>ésimo</i> — centesimo.	<i>essa</i> — duchessa.
<i>ezza</i> — ebbrezza.	<i>eto</i> — oliveto.
<i>elo</i> — velo.	<i>etto</i> — vecchietto.
<i>ela</i> — candela.	<i>etta</i> — vecchietta.
<i>ele</i> — fedele.	<i>mento</i> — avvenimento.

#### Verbal terminations.

<i>ore</i> — tacere ( <i>Inf.</i> ).	<i>emmo</i> — credemmo ( <i>Pass. rem.</i> ).
<i>ete</i> — credete ( <i>2. Plur.</i> ).	<i>este</i> — credeste ( <i>Pass. rem.</i> ).
<i>eva</i> — vedeva ( <i>Imperf.</i> ).	<i>esti</i> — credesti ( <i>Pass. rem.</i> ).
<i>essi</i> — credessi ( <i>Impf. Cong.</i> ).	<i>emo</i> — crederemo ( <i>Fut.</i> ).
	<i>ete</i> — crederete ( <i>Fut.</i> ).

3) *E* is closed before:

<i>gn</i> — regno.	<i>nn</i> — penna.
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\*) The sound of the *e* is *open*, when it is pronounced like the French *è*, and *closed*, when it approaches the French *é*. The open *o* is pronounced like the English *o* in "loll" or "doll", but somewhat longer; the closed *o* resembles the English *o* in "cold" or "both".

**NB.** In *-iere* (*iero*), f. inst. *cameriere*, *sparviere*, the sound of *e* is undetermined.

#### b. *E* open.

This vowel is open:

- 1) Before vowels, as: *Andréa*, \*) *sèi*, *cammèò*.
- 2) If *e* has the stress in the antepenultimate; \*\*) exc. the terminations *évole* and *ésimo* (of the numerals), as: *mémore*, *sécolo*, *pècora*. Likewise in the *Infinitives*, as: *lèggere*, *fèndere*, *scègliere* etc.

3) Before the terminations *ia* and *io*, when preceded by a simple consonant, as: *matéria*; *vitupèrio*, provided the stress be laid on *e*. When, however, the stress passes to another syllable, the *e* becomes closed, as: *vitùpero*. The elision of *i* in the termin.: *ia* or *io* does not alter the open sound of the *e*, thus: *impéro* (inst. of *impèrio*).

#### 4) In the terminations:

<i>ello</i> — poverello.	<i>enzio</i> — silenzio.
<i>etto</i> *** — tètto.	<i>esto</i> ( <i>esta</i> ) — modèsto.
<i>ente</i> — prudente.	<i>estra</i> — minèstra.
<i>ento</i> (except <i>mento</i> ) — argènto.	<i>ezzo</i> — rèzzo.
<i>enza</i> — partèntza.	

#### Verbal terminations.

<i>ersi</i> — pèrsi.	<i>esso</i> — mèsso.
<i>erto</i> — copèrto.	<i>ebbe</i> — amerèbbe.
<i>elto</i> — svèlto.	<i>ebbero</i> (See 2.) amerèbbero.
<i>etto</i> — lètto. ***)	<i>endo</i> — volèndo.
<i>erso</i> — immèrso.	

#### c. *O* closed.

1) *O* has a closed sound by etymological rules, when this vowel replaces the Lat. *u*, thus: *mondo* (mundus); *ove* (ubi); *colpa* (culpa).

#### 2) In the terminations:

<i>oce</i> — precòce.	<i>ore</i> — lettore.
<i>ona</i> — padrona.	<i>ora</i> — malora.
<i>one</i> — padrone.	<i>oso</i> , <i>a</i> — festoso, a.
<i>ono</i> — dono.	

\*) *ea* and *eano*, if contr. from *eva* and *evano*, are closed, as: *vedèa*, *vedèano* (= *vedeva*, *vedevano*).

\*\*) The *voci sdruciole*.

\*\*\*) The diminut. *etto* has the closed sound.

3) Before *gn* and *nn* (exc.: *donna*), as: *bisogno*, *sonno*.

d. O open.

1) This vowel is open, if it replaces the Lat. *au*, as: *Côsa* (causa); *ôro* (aurum); *pôco* (paucum); *pôvero* (pauper).

2) In *monosyllables* and when the *accento* (ò) is on it, as: *Do*; *trovò*, *fo* etc.

3) If the *stress* is laid on it in the *antepenultimate*, as: *sciôgliere*, *nôbile*, *môbile*, *sciôlsero* etc. Ex.: *nascôn-dere*, to hide, and those forms of *porre*, to put, where the stress is laid on the *antepenultimate*, as: *pôsero*.

4) Before a *vowel*, as: *puôî*, *vuôî*, *tuôî* etc.

5) If separated from the *terminations* *ia* and *io* by a *simple* consonant, as: *negôzio*, *orolôgio*, *Segôvia*, *Scôzia*.

6) If in the *Infinitive* *o* is preceded by *u*, it becomes *open*, (See 3.) and this sound remains through the whole conjugation, thus: *Scuôtere*; *muôvere*. Pass. rem. *scôssi*, *môssi*; P. p. *scôssso*, *môssso* etc.

7) In the *terminations*:

*oglio* — *fôglio*.    *osto* — *arrôsto*.    *oto* — *divôto*.  
                   *osta* — *côsta*.    *ostro* — *chiôstro*.

NB. For words which have two meanings, their pronunciation varying accordingly, See Appendix.

## 2. On diphthongs.

As we stated in the 1st Part (§ 4), the Italian language has no *real* diphthongs. If *two* or *three* vowels meet, the stress is laid on the *principal* of them, and the others are *rapidly* but *distinctly* pronounced. Such combinations of vowels are: *ai*, *au*, *ei*, *eu*, *oi* etc. Those so-called diphthongs may sometimes form *one* syllable (by preference in poetry), as: *miô*, *tuôî*; in general they form *two* syllables, as: *mi-o*, *tu-oi*; but *never three*. Thus either *miéi* (*one* syllable with the stress on *e*) or *mi-èi*, but never *mi-e-i* (*three* syllables). Nevertheless, every vowel is distinctly heard.



*Oa, ao, eo, au, oe, ea* can never form one syllable. Thus *soave* (sweet) is pronounced *so-a-ve* (and not *soa-ve*); *pa-ù-ra* (and not *pau-ra*).

*Note.* The so-called *suoni schiacciati* (literally: *crushed sounds*), i. e. the vowel *i* after *e* and *g* and before *a, o* and *u*, as: *gia, cio, ciu, gio* etc., where *i* does but soften the sound of *e* or *g* (See I P. pg. 5), have nothing to do with the diphthongs, because here *i* is no real vowel, but merely a sign of pronunciation. Although *i* be not quite mute (as f. inst. the *e* in the French word *mangea*, or the *u* in *guérir*), yet its sound is too feeble to have the full value of a vowel. In some words the *i* has been retained, as in *cielo* (a proof that it is not quite mute); the terminations *cia, scia, gia, ccia, ggia*, however, drop it now in the Plural, whereas they formerly retained it. Thus we write: *minacce, spiagge, marce* (Plur. of *minaccia, spiaggia, marcia*), and not *minaccie, spiaggie* etc., as of old.

## On the Accent.

As we stated at the beginning of the 1st Part, the Italian language has no particular signs whereby the pronunciation is thoroughly determined. Consequently we have only to speak of the *accent* (*accento*), the *apostrophe* (*apóstrofo*) and the *hyphen* (*punto sospensivo*).

1) The Accent (´), as we said, marks a contraction, as *virtù* formerly *virtude*; *città* for *cittade*; *piè* for *piede*. The stress must, therefore, be laid on the syllable which has the accent. Frequently the signification of a word is altered by the accent. Thus *facilità* means *facility* — *facilita*, however, *he facilitates*; *terrà* means *he will hold* — *térra*, *earth*; *ámò*, *I love* — *amò*, *he loved*.

An *acute* Accent (´), like the French *accent aigu*, does not occur in Italian. Some modern authors, however, occasionally use it, where otherwise a misunderstanding might possibly arise, as: *malvagia*, *malmsey* (wine), and *malvágia* (fem. of *malvágio*).

Seldom a *circumflex* (˘) is met with, as: *cacciâr, gin-nasî*. This accent either marks a *contraction*, or the *apocope* of a whole syllable, as in the first example (*cacciâr* = *cacciârono*). Its use, however, is very arbitrary, like



that of the *diaeresis* (¨), which is sometimes employed in poetry, if a diphthong is to be pronounced in two syllables, as: *armonioso* (pr. *armoni-o-so*) instead of *armo-mô-so*.

As for the *verbal accent*, the stress is generally laid on the *penultimate syllable*. Thus: *buóno, gránde, amáte, vedéte, il sónno, la lína, il sóle* etc.

*Exceptions.* a) All verbs, however, in the *3rd person plural* have their accent on the *antepenultimate*, as: *cércano*,\*) *ódonó, séntono, sentivano, scélsero, fécero* etc., except the *Future Tense*, where the stress is laid on the *penultimate*, as: *ameránno, parleránno, daránno* etc.

b) All the words with the *accento*, as: *amerà, amò, credè* etc.

c) The *voci sdrucciole*\*\*), like: *cándido, sdrúcciolo*, too numerous to be committed to memory.

2) The *Apostrophe* (') indicates that a vowel has been dropped. Its use is rather arbitrary in Italian. We give here the principal rules:

a. In the *Singular* the articles *la, lo, una* are apostrophised before all vowels, as: *l'amore* for *lo amore*; *l'ora* for *la ora*.

But *lo eréde* and *la eréde*, heir and heiress, instead of *l'eréde*, to avoid a misconception.

In the *Plural* the article *gli* is apostrophised before *i* only, and *le* before *e*, as: *gl'inni*, the hymns; *l'erbe*, the grasses, as the meeting of two different vowels (for inst. in *gli errori*) is less grating on the ear than the repetition of the same vowel in *gli inni* would be.

Except a few *feminine* nouns ending in *i*, that are alike in the *Singular* and *Plural*, as: *le eclissi*, etc.

b. The words *che, se, mi, ti, gli, le, la, lo, ci, vi, li* ought to be apostrophised before the same vowels only, as: *m'invita*, he invites me, but *mi ama*, and not *m'ama*, he loves me.

c. *Buono, buona, santo, santa, grande, questo, questa, quello, quella*, may be apostrophised before all vowels, as: *Sant' Eufemia, quell' ubbriáco*, that drunkard. (See p. 51.)

\*) See *Appendix* on the Verbs with the stress on the *fourth syllable* from behind.

\*\*) *Liter. slipping words*, i. e. words with the stress on the *antepenultimate*.

When the *last* vowel of a word is preceded by *l*, *m*, *n* or *r*, and the *following* word begins with a consonant (except *s impura*), this final vowel may be dropped, without being apostrophised, as:

*A man sinistra*, on the left hand, for: *mano sinistra*.  
*Egli non vuol parlare*, he will not speak, for: *vuole parlare*.  
*Per far questo*, to do that, for: *fare questo*.

Before *s impura*, however, or when immediately followed by a comma, period etc., these words may not reject their last vowels. Thus:

*Egli vuole spendere*, and not *vuol spendere*!  
*Che bella mano!* \* \* bella man!\*)

*Note.* Especially in poetry, words in *llo*, as: *cavallo*, *uccello*, drop the last syllable *lo* before consonants (except *s imp.*); thus: *il caval di legno*, the wooden horse, for *cavallo di legno*.

3) The *Hyphen* (-) is used to separate syllables at the end of a line.

a. *Ch*, *gh*, *gn*, *gl*, *sce*, *sci*, *scia*, *scio* cannot be separated. Thus *po-chi* not *poc-hi*; *fi-glio*, not *fig-lio*, etc.

b. *cch*, *ggh*, *cc*, *gg*, *cq* and all other *double* consonants between vowels (exc. *ch*, *gh*, *gn*, *gl*) are separated. Thus *spee-chio*; *cac-cio*; *bel-lo*; *prez-zo*, etc.

c. The Prefixes *bis*, *cis*, *dis*, *es*, *in*, *mis*, *per*, *pos*, *sub*, *tras*, *trans* are always considered as *proper syllables* and therefore *never* separated, for ex.: *cis-alpino* (not *ci-salpino*); *tras-mettere* (not *tra-smettere*).

The Hyphen is further used to *join* two words, as: *Grammatica tedesca-italiana*, German-Italian Grammar; *l'armata anglo-francese*, the Anglo-French army.

The *points* or signs of punctuation are:

- (.) Period or full stop, *punto fermo*.
- (:) Colon, *punto doppio* or *due punti*.
- (;) Semicolon, *punto e virgola*.
- (,) Comma, *virgola (comma)*.
- (?) Note of interrogation, *punto interrogativo*.
- (!) Note of exclamation, *punto esclamativo*.
- ( ) Parenthesis, *parentesi*.
- (,) Quotation mark, *virgolette*.
- (—) Dash, *punto suspensivo*.

\*) In poetry, however, admissible, as: *Il cándido tuo vel (= velo)*. (*BèteNotti*.)

## First Lesson.

### Of the Gender of Substantives.

§ 1. *Masculine* by their *signification* are:

1) The names of all *male* beings, as: *Carlo*, Charles; *il Tedesco*, the German; *l'imperatore*, the emperor; *il falegname*, the joiner; *il toro*, the bull, etc.

Except: *la guida*, the guide; *la sentinella*, the sentry; *la spia*, the spy; *la recluta*, the recruit.

2) The names of *mountains*, *trees*, and *metals*, as: *il Vesúvio*, Vesuvius; *il fico*, the fig-tree; *l'oro*, the gold.

3) The names of *months* and *days*, as: *il lunedì*, Monday; *Marzo*, March.

4) All words that become substantives by prefixing the article, as: *il bene*, the good; *il bere*, the drink; *il dove*, the place.

Except: *la domenica*,<sup>1)</sup> Sunday; *l'elce* (f.), the red oak; *l'edera* (f.), the ivy; *la quercia*, the oak; *la trémula*, the trembling aspen; *l'acácia* (f.), the acacia; *la vite*, the vine; *la bétulla*, the birch-tree.

§ 2. *Feminine* by *signification* are:

1) All names of *female* persons and *animals*, as: *Giúlia*, Juliet; *la ragazza*, the girl; *la cavalla*, the mare, etc.

2) The names of *fruits*, as: *la pera*, the pear; *la ciriegia*, the cherry; *la mela* (also *la poma* or *il pomo*), the apple.

Except the following that signify the *fruit* as well as the tree:

*l'arancio*,<sup>2)</sup> the orange and orange-tree.  
*il cedro* } the citron and citron-tree.  
*il limone* }

1) Lat. *dies dominica*; Fr. *dimanche*; OFr. *diemenche*; Prov. *dímenge*; Sp. *domingo*. 2) From the Arab. *nârang*; LL. *orangia*; Fr. *orange*; Sp. *naranja*; Port. *laranja*.

*il dattero*, the date and date-tree.

*il fico*, the fig and fig-tree.

*il ribes*, the currant and currant-bush.\*)

3) The names of *virtues, vices, sciences, and arts*: *la modestia*, modesty; *la bontà*, goodness; *la bugia*, the lie; *la geografia*, geography; *la pittura*, the art of painting.

§ 3. *Masculine* by their *terminations* are:

1) All nouns ending in *o*, as: *lo scanno*, the bench; *il mondo*, the world.

Except: *la mano*, the hand, and of course feminine proper names, as: *Saffo*, Sappho; *Calisso*, Calypso, etc.

*Note.* Some old Latin words, like *immàgo* for *immagine*, sometimes occur in ancient poetry. These words, being feminine in Latin, of course retain their gender in Italian. *Eco*, echo, is *masc.* and *fem.*

2) All words ending in *tore*, as: *dottore*, *imperatore*, *attore* — being masculine on account of their meaning.

3) The majority of words ending in *one, nte, re, me, ese, ale, ile, and ele*, as: *il cordone*, the string; *il dente*, the tooth; *il fiore*, the flower; *il lume*, the light; *il paese*, the land; *il canale*, the channel; *lo stile*, the style; *il mièle*, (the) honey.

Except: *la scure*, the axe, hatchet; *la gente*, people; *la fame*, hunger; *la febbre*, the fever; *la mente*, the mind; *la polvere*, the dust; *la speme*, the hope; *la bile*, the bile; *la sorgente*, the source; *la corrente*, the current; *a coltre*, the coverlet; *la torre*, the tower; *la canzone*, the song; *la valle*, the valley.

§ 4. *Feminine* by their *terminations* are:

1) The words ending in *a* and *ù*, as: *anima*, soul; *la virtù*, virtue.

Except: Names of masculine persons in *a*, as: *Andréa*, *Tobia*, etc. Besides, a great many Greek words, as: *il poeta*, *il monarca*, *il dramma*, *il pianeta*, *il programma*, *l'enigma*, *lo stratagemma*, etc., and a few Italian words in *a*, denoting masculine occupation and dignity, as: *il duca*, the duke; *il papa*, the Pope; *il dentista*, the dentist, etc.

*NB.* *Asma*, asthma; *flegma*, phlegm, and *plasma*, red emerald, also an *earthen vessel*, are usually *fem.* *Dramma*, *m.* is *drama* (play); *dramma*, *f.* means *drachm* (a Greek coin or weight). *Tema*, *m.* is *task*, *f.* means *fear*.

\*) *Il noce*, nut-tree; *la noce*, the nut.



2) Most substantives ending in *ine* and *ione*, as: *la grândine*, the hail; *la passione*, the passion, etc.

Except: *il turbine*, the whirlwind; *il termine*, the term; limit, goal; *l'argine*, the dike, pier; *il fulmine*, the lightning; *l'ordine*, the order; *il crine*, the mane; *il pettine*, the comb; *il bastione*, the rampart; *l'arcione*, the saddle-bow; *il padiglione*, the tent.

3) The Substantives ending in *ce*, *de*, *ge*, *ie*, *rte*, and *ve*, as: *la radice*, the root; *la fede*, the faith, belief; *la legge*, the law; *la specie*, the species; *la morte*, death; *la neve*, the snow, etc.

Except: *il pollice*, the thumb; *il pesce*, the fish; *il calice*, the chalice, cup; *il piede*, the foot.

§ 5. Most nouns ending in *i* are *feminine*, as: *la crisi*, *la sintassi* (syntax), etc.

Except: *Il brindisi*,<sup>1)</sup> the toast; *il Tamigi*, the Thames; *il barbagianni*, the owl; *il dì*, the day, and its compounds, as: *Lunedì*, Monday, *Mercoledì*, Wednesday, etc. Likewise the names of *men* and a few compound substantives; Ex.: *Giovanni*, John; *il guastamestieri*, the spoil-trade, bungler (*guastare*, to spoil; *mestieri*, business, trade); *il guardaboschi*, the game-keeper (*guardare*, to keep; *boschi*, woods).

§ 6. The following nouns are both *masc.* and *fem.*:

<i>Arbore</i> (poet.), tree.	<i>fronte</i> , the forehead.
<i>asse</i> , board.	<i>fune</i> (pl. f.), the cord, rope.
<i>calce</i> , m. butt-end (of a gun);	<i>gregge</i> , the flock.
f. lime.	<i>lepre</i> , the hare.
<i>cárcere</i> (pl. f.), the prison.	<i>márgine</i> , the brim, margin.
<i>cénere</i> (pl. f.), the ashes.	<i>oste</i> (poet.), the army; the host,
<i>dimane</i> (poet.), morning.	landlord.
<i>fante</i> , m. foot-soldier, varlet;	<i>palude</i> , the marsh, morass.
f. servant (maid).	<i>rene</i> , the reins (kidney).
<i>fine</i> , the end.	<i>serpe</i> (poet.), the snake.
<i>fólgore</i> , the lightning.	<i>trave</i> , the beam, trave.
<i>fonte</i> , the well.	

#### R e m a r k s.

*Cénere* (pl. f.) signifies the *ashes* or *cinders of the dead*, and therefore poetically: *Death*. *Il giorno delle ceneri*, means Ash-Wednesday.

*dimane*, m. is *to-morrow*; f. *the morning*.

*fine*, f. is the modern form; *il fine* also the butt.

1) From the Germ. *Ich bring dir sie*, i. e. die Gesundheit, I drink your good health.

*folgore*, when meaning a great hero, is masculine, thus: *un folgore di guerra* (French: un foudre de guerre).  
*fonte* figuratively used means *origin* and *font*. Pl. only *fem*.  
*fronte* is more frequently *feminine* than *masculine*.  
*le funi* also means: the rack, torture. Pl. only *fem*.  
*gregge* is only *fem*. in the Plur.  
*márgine*, *m*. is *margin*; *f*. *scar*.  
*rene* is *m*. in *Sing.*; in the *Plur.* it is *m*. and *f*.

## On the formation of the female appellations.

### § 1. Principal rules:

1) Masculine nouns in *o* form their feminine in *a*, as:

<i>il ragazzo</i> , the boy.	<i>la ragazza</i> , the girl.
<i>il servo</i> , the footman.	<i>la serva</i> , the maid-servant.
<i>il lupo</i> , the he-wolf.	<i>la lupa</i> , the she-wolf.

Except: *il capitano* — *la capitanessa*; *il filósofo* — *la filosofessa*; *il canónico* — *la canonichessa*; *il diávolo* — *la diavolessa*, and *il dio* — *la dea*.

2) Masculine substantives in *a* form *essa*:

<i>il profeta</i> , the prophet.	<i>la profetessa</i> , the prophetess.
<i>l'arcidúca</i> , the archduke.	<i>l'arciduchessa</i> , the archduchess.
<i>il poeta</i> , the poet.	<i>la poetessa</i> , the poetess.

Except: *l'artista*, the artist; *fem. l'artista*, the (female) artist, and *il pianista*, the pianist; *fem. la pianista*, the (female) pianist.

3) Masculine nouns in *e* form *a*:

<i>il padrone</i> , the master.	<i>la padrona</i> , the mistress.
<i>lo scolare</i> , the pupil.	<i>la scolara</i> , the pupil ( <i>f.</i> ).

Except the names of *nations* in *ese*, the *partic. pres.* in *ante* and *ente* when used *substantively*, the words ending in *éfica*, and a few words importing *relation*, where the difference of gender is marked by the article only. Thus:

<i>lo artéfica</i> , the artificer	<i>fem. la artéfica</i> .
<i>il Danése</i> , the Dane	„ <i>la Danese</i> .
<i>il cantánte</i> , the singer	„ <i>la cantánte</i> .
<i>un conoscente</i> , an acquaintance	„ <i>una conoscente</i> .
<i>il nipote</i> , the nephew	„ <i>la nipote</i> .
<i>il consorte</i> , the husband	„ <i>la consorte</i> .
<i>il tigre</i> , the tiger	„ <i>la tigre</i> .
<i>l'erede</i> , the heir	„ <i>la erede</i> .

4) Nouns ending in *tore* form *trice*:

<i>l'imperatore</i> , the emperor	fem. <i>l'imperatrice</i> .
<i>l'autore</i> , the author	„ <i>l'autrice</i> .
<i>il pittore</i> , the painter	„ <i>la pittrice</i> .
<i>il cantore</i> , the singer	„ <i>la cantatrice</i> .

### Exceptions:

<i>l'abate</i> , the abbot	fem. <i>l'abbadessa</i> ( <i>badessa</i> ).
<i>il barone</i> , the baron	„ <i>la baronessa</i> .
<i>il conte</i> , the count	„ <i>la contessa</i> .
<i>il dottore</i> , the doctor	„ <i>la dottoressa</i> .
<i>il fattore</i> , the administrator	„ <i>la fattoressa</i> .
<i>il gigante</i> , the giant	„ <i>la gigantessa</i> .
<i>l'elefante</i> , the elephant	„ <i>l'elefantessa</i> .
<i>il leone</i> , the lion	„ <i>la leonessa</i> .
<i>il mercante</i> , the merchant	„ <i>la mercantessa</i> .
<i>l'oste</i> , the host, landlord	„ <i>l'ostessa</i> .
<i>il pavone</i> , the peacock	„ <i>la pavonessa</i> .
<i>il principe</i> , the prince	„ <i>la principessa</i> .
<i>il sacerdote</i> , the priest	„ <i>la sacerdotessa</i> .

### Irregular are:

<i>l'uomo</i> , the man.	<i>la donna</i> , the woman.
<i>il re</i> , the king.	<i>la regina</i> , the queen.
<i>l'eroe</i> , the hero.	<i>l'eroïna</i> ( <i>eroïssa</i> ), the heroine.
<i>il becco</i> , the he-goat.	<i>la capra</i> , the she-goat.
<i>il bue</i> , the ox.	<i>la vacca</i> , the cow.
<i>il cane</i> , the dog.	<i>la cagna</i> , the bitch.
<i>il gallo</i> , the cock.	<i>la gallina</i> , the hen.
<i>il montone</i> , the ram.	<i>la pecora</i> , the ewe.

*Note.* The pupil is requested to form the Feminine gender of the following substantives:

The neighbour, *il vicino*; the neighbour (*f.*), *la* —; the heir, *lo erede*; the heiress, *la* —; the tutor, *il governatore* (*áo*); the governess, *la* —; the seducer, *il seduttore*; the seducer (*f.*), *la* —; the king, *il re*; the queen, *la* —; the gardener, *il giardiniere*; the gardener's wife, *la* —; the fisherman, *il pescatore*; the fisher-woman, *la* —; the count, *il conte*; the countess, *la* —; the duke, *il duca*; the duchess, *la* —; the tom-cat, *il gatto*; the she-cat, *la* —; the hero, *l'eroe*; the heroine, *l'* —; the artist, *lo artista*; the artist (*f.*), *la* —; the prince, *il principe*; the princess, *la* —; the Milanese, *il Milanese*; the Milanese (*f.*), *la* —; the Frenchman, *il Francese*; the French-woman, *la* —; the benefactor, *il benefattore*; the benefactress, *la* —; God, *Dio*; the goddess, *la* —; the dog, *cane*; the bitch, *la* —; the brother-in-law,



*il cognato*; the sister-in-law, *la* —; the friar, monk, *il monaco*; the nun, *la* —; the giant, *il gigante*; the giantess, *la* —; the tiger, *il tigre*; the tigress, *la* —.

### Traduzione. 71.

The king and the queen spoke to the count and the countess. Miss Mary is a rich heiress. The sentinel arrested (fr. *arrestare*) the spy and his guide. An avenger (*vendicatore*, m.) will arise (fr. *nascere*) from our ashes. Your cousin (f.) is a seducer; she has hindered (*trattenere*) the children to go (*dall' andare*) to school. Mrs. M. is a Milanese, she is a clever singer. In the menagery (*serraglio*, m.) there were lions and lionesses, male and female elephants, peacocks and pea-hens. (The) Historical criticism does not admit, that a popess Jane ever lived (*Cong. pass.*). The maid of Saragossa was a great heroine. The old heathens had many gods and goddesses. Bitches are commonly more faithful than dogs. The countess was always a great benefactress of the poor (Pl.). This monk is a Frenchman, and this nun is an English lady. At the fair (*fiera*, f.) one sees giants and giantesses, male and female artists, male and female fortune-tellers (fr. *divinatore*). In this city there are poetesses, lady-painters and lady-writers (fr. *scrittore*), but no lady-doctors. In each profession there are bunglers. The river flows (fr. *scorrere*) through charming (*ameno*) valleys, and waters (fr. *irrigare*) fertile fields (*campagna*) by (*per*) several canals. I have arrived with the doctor's wife and with the land-lady. His sister-in-law is the author (f.) of the new romance (*romanzo*).

### Reading Exercise. 72.

#### La patria.

La casa ove nascemmo, il paese dove fummo allevati<sup>1</sup>); i luoghi dove tripudiammo<sup>2</sup>) fanciulli, quell' albero che vedemmo nascere, quel prato ove prima cogliemmo margheritine<sup>3</sup>) e viole: quanto ci riescono (*become to us*) cari a rivedere! Quanto ci piace il tornarvi (*to return there*) dopo (essere) rimasti alquanto lontani! Oh la patria! In essa sono le ricordanze prime tanto soavi: essa alimenta vivi o copre morti i nostri genitori, i compagni dei primi trastulli, i conoscenti; quivi<sup>4</sup>) si ode la favella<sup>5</sup>), colla quale nostra madre consolò i primi nostri patimenti e c'insegnò a nominare nostro padre e quell' altro padre ch'è nei cieli: la favella in cui

1) *allevare*, to educate, breed, bring up. 2) *tripudiare*, to scamper about, to play about. 3) *margheritina*, daisy. 4) *quivi*, there. 5) *la favella*, the language.



snodammo la lingua<sup>6)</sup> per vezzezzare<sup>7)</sup> coloro che ci avevano dato la vita; la favella in cui ricevemmo i primi consigli, i primi insegnamenti, le prime amorévoli parole. Quanto è dunque naturale il *volere bene* (to love) alla patria! Anche le rón dini dalle lontane terre ove passárono l'inverno, tór nano fedeli al loro nido.

Nè mai si sente l'amor della patria come quando si è costretti (*one is obliged* \*) ad allontanársene. Non ti è mai toccato<sup>8)</sup> di rimanere alcun tempo fuori della tua terra natía<sup>9)</sup>? tanto più se diviso dai tuoi genitori? Al ritorno come ti balzava il cuore, come spingevi innanzi<sup>10)</sup> lo sguardo<sup>11)</sup>, per vedere la croce sul campanile o sulla guglia<sup>12)</sup> del tuo paese! Or pensa chi ne è diviso da monti e da mari o per anni ed anni! Non vedere mai visi conosciuti, non incontrare mai gli amici, i parenti, il curato a cui domandammo tante volte un parere<sup>13)</sup>: non accórrere mai al suono della nostra campana nella chiesa a cantare Iddio ed invocarlo.

6) *snodare la lingua*, to cut the thread of the tongue (i. e. to begin to speak). 7) to caress. 8) *toccare*, to happen. 9) *terra natía*, native country. 10) *spígnere innanzi*, to press forward. 11) *lo sguardo*, the look; *spígnere innanzi lo sguardo* = to look eagerly). 12) tower. 13) *il parére*, the advice.

## Second Lesson.

### On the Plural of Substantives.

The principal rules on the formation of the Plural have been given Less. 2. (p. 12). There we observed that:

- 1) All *masculine* nouns ending in *o*, *a* or *e* form the Plural in *i*.
- 2) All *feminine* nouns in *a* form the Plur. in *e*.
- 3) All *substantives* in *e* take *i*.

### *Irregularities.*

We now add some special rules on the nouns ending in *co* and *go*.

- 1) Although the *stress* is laid on the *penultimate*, the following words form their Plur. in *ci* (gi), instead of *chi* (ghi):

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\*) The past participle is here employed (with *si*) in the Plural, in order to express more distinctly the generality. This, however, is not to be imitated.

*Amico*, Pl. *amici*, friend; *porco* (pig), Pl. *porci*; *nemico*, Pl. *nemici*; *Greco* (Greek) and *mago* (wizard), Pl. *Greci* and *magi*; the latter, however, only in: *I tre re magi*, the holy three Kings: — the *wizards* means *i maghi*; *greco* (adj.) forms *grechi*.

2) The words ending in *co* with the stress on the *antepenultimate* form the Plur. in *chi* (contrary to the general rule); thus:

*Cárico*,<sup>1)</sup> charged, Pl. *carichi*; *fóndaco*, warehouse; *mánico*, handle; *párroco*, parson; *rammárico*, sorrow; *stómaco*, stomach; *tóssico*,<sup>2)</sup> poison; *tráfíco*,<sup>3)</sup> trade, commerce.

NB. The following nouns form both *chi* and *ci*, but *ci* predominates:

*Austriaco*, Austrian; *benéfico*, charitable; *eróico*, heroical; *físico*, physical; *malédico*, calumnious; *maléfico*, noxious; *músico*, musical; *mónaco*, monk; *político*, political; *prático*, practical, expert; *público*, public; *rústico*, rustic; *selvático*, savage; *stórico*, historical; *venéfico*, venomous.

3) Of the words in *go* with the stress on the *antepenultimate*, *spárago*, asparagus, forms the Plur. in *gi* only. All the others have either *ghi*, according to the general rule, or admit of *both* terminations.

Rules about the nouns in *io*:

1) Those with the *stress* on *i*, as: *mormorio*, murmur, *zio*, uncle, *leggio*, reading-desk, form their Plur. in *ii*, as: *mormoríi*, *zíi*, etc.

2) Where *i* is only a sign of pronunciation (See I P. Less. 2, 6), the *o* is simply *dropped*. This is the case with the terminations *cio*, *gio*, and *gio*, as: *arancio* (orange); Pl. *aranci*; *foglio*, Pl. *fogli*.

3) Where *i* is sounded (not the *suono schiacciato*, See p. 207), as in *occhio*, *studio*, *cocchio*, the orthography is undecided. Some modern authors write *ii*, as: *studii*, *occhii*; others use the circumflex, as: *studi*, *ginnasi*, etc. In general the *o* is simply *dropped*, as: *studi*, *occhi*.

1) From the Lat. *carrus*, cart; the derived verb: *caricare*. Thence the subst. *cárica*; Fr. *charge*; Sp. *cargo*; Engl. *charge* — 2) Lat. *toxicum* (τοξικόν), poison. 3) Origin doubtful. Perhaps from a Lat. verb *tra-icare* or a barbar. form *transficare* or *transfecere*, to hand over. Subst. Fr. *trafic*; Prov. *trafee*, *trafey*; Sp. *trafico*, *trafago*; Port. *trafico*, *trafego*.

4) The words in *aio*, as: *calzolaio* (shoemaker) drop the *o*, as: *calzolai*. But *aio* (tutor), *tempio* (temple), and *principio* (principle, beginning) take *j*, in order to mark the difference from the article *ai*, *tempi* (times), and *principi* (princes). In all other words *j* is now rather obsolete.

5) Some poetical irregularities are: *animai* (for «animali»), *augei* (for «uccelli»); *capegli* (for «capelli», hair).

Some masculine words in *o* have both a regular Plural in *i* and another feminine Plural in *a*, more rarely in *e*. (The forms in parentheses are less frequent.) They are:

Plur.

<i>l'anello</i> , the ring,	<i>gli anelli</i> — <i>le anella</i> .
<i>il braccio</i> , the arm, yard,	<i>(i bracci)</i> — <i>le braccia</i> .
<i>il budello</i> , <sup>1)</sup> the gut,	<i>i budelli</i> — <i>le budella</i> .
<i>il calcagno</i> , the heel,	<i>(i calcagni)</i> — <i>le calcagna</i> .
<i>il castello</i> , the castle,	<i>i castelli</i> — <i>(castella)</i> .
<i>il cervello</i> , the brains,	<i>i cervelli</i> (opinions) — <i>le cervella</i> .
<i>il ciglio</i> , the eye-brow,	<i>(i cigli)</i> — <i>le ciglia</i> .
<i>il corno</i> , the horn,	<i>i corni</i> (instrum.) — <i>le corna</i> .
<i>il dito</i> , the finger,	<i>(i diti)</i> — <i>le dita</i> .
<i>il ditello</i> , the armpit,	<i>i ditelli</i> — <i>le ditella</i> .
<i>il filo</i> , the thread,	<i>i fili</i> (of a plan etc.) — <i>le fila</i> (of cloth etc.).
<i>il fondamento</i> , the base, basement,	<i>i fondamenti</i> (figuratively) — <i>le fondamenta</i> .
<i>il frutto</i> , the fruit,	<i>i frutti</i> (the profit) — <i>le frutta</i> .
<i>il fuso</i> , the spindle,	<i>i fusi</i> — <i>le fusa</i> . [(fruits).
<i>il gesto</i> , the gesture,	<i>i gesti</i> — <i>le gesta</i> (great deeds).
<i>il ginocchio</i> , <sup>2)</sup> the knee,	<i>(i ginocchi)</i> — <i>le ginocchia</i> .
<i>il gomito</i> , the elbow,	<i>(i gomiti)</i> — <i>le gomita</i> .
<i>il grido</i> , the cry,	<i>(i gridi)</i> — <i>le grida</i> .
<i>il labbro</i> , the lip,	<i>(i labbri)</i> — <i>le labbra</i> .
<i>il legno</i> , the wood (also carriage),	<i>i legni</i> (carriages, vehicles, ships) — <i>le legna</i> , fire-wood.
<i>il lenzuolo</i> , <sup>3)</sup> the sheet,	<i>(i lenzuoli)</i> — <i>le lenzuola</i> .
<i>il membro</i> , the limb, member,	<i>i membri</i> (members) — <i>le membra</i> .
<i>il muro</i> , the wall,	<i>i muri</i> — <i>le mura</i> (w. of a town).

1) Lat. *botellus*; Fr. *boyau*; OFr. *boel*. 2) From the Lat. Dim. *geniculum*; LL. *genuculum*; Fr. *genou*; OFr. *genouil*; Span. *henojo* (more in use is *rodilla*); Port. *giolho*, *joelho*. 3) Lat. *linteolum* (fr. *linteum*); Fr. *linceuil*.

<i>Forecchio</i> , the ear,	<i>Plur.</i> ( <i>gli orecchi</i> ) — <i>le orecchia</i> .
<i>Fosso</i> , the bone,	<i>gli ossi</i> — <i>le ossa</i> (the dead body, the ashes).
<i>il pomo</i> , the apple,	<i>i pomi</i> — <i>le poma</i> .
<i>il pugno</i> , the fist,	<i>i pugni</i> (blows with the fist) — <i>le pugna</i> .
<i>il quadrello</i> , the brick; the arrow,	<i>i quadrelli</i> (bricks) — <i>le quadrella</i> (arrows).
<i>il riso</i> , the laughter; the rice,	<i>i risi</i> (rice) — <i>le risa</i> (laughter).
<i>il sacco</i> , the sack, bag,	<i>i sacchi</i> — <i>le sacca</i> .
<i>il tempo</i> , the time,	<i>i tempi</i> — <i>le quattro témpora</i> , the four ember-weeks.
<i>il vestigio</i> , the track, trace, foot-step,	<i>i vestigi</i> — <i>le vestigia</i> .
<i>il vestimento</i> , the vestment, clothing,	<i>i vestimenti</i> — ( <i>le vestimenta</i> ).

**NB.** In ancient poetry there occur the irreg. Plur. *coltella* (knives), *foglia* (leaves of plants), *letta* (beds), and *mulina* (mills). Besides, the Plurals: *budelle*, *ditelle*, *frutte*, *geste*, *gride*, *legne*, *orecchie*, *osse*, *pome*, and *vestige* are also met with.

The following words form their Plural always in a:

- il centinaio*, the hundred-weight — *le centinaia*.
- il cuoio*,<sup>1)</sup> the leather — *le cuoia*.
- il miglio*, the mile — *le miglia*.
- un migliaio*, some thousand — *le migliaia*.
- mille*, 1000 — *le mila*.
- il moggio*,<sup>2)</sup> the bushel — *le moggia*.
- un paio*, a pair, couple — *le paia*.
- l'uovo*, the egg — *le uova*.

The following nouns have different terminations in the Singular:

- 1) Those in *ere* have also *ero*:

- il forestiere*, the foreigner or *il forestiero*.
- il pensiero*, the thought or *il pensiero*.
- il destriere*, the steed or *il destriero*.
- lo scolare*, the scholar or *lo scolaro*.

- 2) Those in *aio* have also *aro*:

- il libraio*, the bookseller or *il libraro* (seldom used).
- Gennadio*, January or *Gennaro*.
- il calzolaio*, the shoemaker or *il calzolaro*.

1) Lat. *corium*; Fr. *cuir*; Span. *cuero*; Prov. *cuér*. 2) Lat. *medius*; Fr. *boisseau*; Sp. *moyo*; Prov. *muet*.

## 3) The following have also two forms:

*l'ala*, the wing — *ale*.  
*l'arma*, the weapon — *arme*.  
*la canzone*, the song — *canzona*.  
*la dote*, the gift — *dota*.  
*la fronde*, the foliage — *fronda*.  
*la greggia*, the flock — *gregge*.  
*la lode*, the praise — *loda*. (Dante also *il lodo*).  
*la redina*, the bridle — *redine*.  
*la scure*, the axe — *scura*.  
*la veste*, the dress — *vesta*.

## The following are used in the Singular only:

<i>Pasqua</i> , Easter.	<i>la cancrena</i> , the gangrene.
<i>Pentecoste</i> , Whitsuntide.	<i>la roba</i> , the luggage.
<i>prole</i> , family, offspring.	<i>la carie</i> , caries (rotteness of the bones).
<i>progenie</i> , progeny, children.	<i>la rosolia</i> , the measles.
<i>mane</i> , morning.	
<i>stirpe</i> ,*) family, pedigree.	

## Used in the Plural only are:

<i>I calzoni</i> , the trowsers.	<i>gli annali</i> , the annals.
<i>l'eséque</i> , the funeral.	<i>i mostacchi</i> }
<i>le interiora</i> }	<i>i mostacci</i> } mustachios.
<i>le viscere</i> } the entrails.	<i>le basette</i> }
<i>le fauci</i> , the gullet.	<i>i baffi</i> }
<i>le forbici</i> or <i>la forbice</i> , the scissors.	<i>le mutande</i> , drawers.
<i>le molle</i> (-i), the tongs.	<i>gli occhiali</i> , the spectacles.
<i>le nozze</i> , the wedding.	<i>le Indie</i> , the Indies.
<i>gli sponsali</i> , the betrothing.	<i>le ténèbre</i> , darkness.
<i>i vanni</i> , the pinions, wings.	<i>i viveri</i> , the victuals.

## The following nouns alter their signification in the Plural:

	<i>Plur.</i>
<i>Il ceppo</i> , the trunk (of a tree),	<i>i ceppi</i> , the fetters.
<i>il costume</i> , the use, law,	<i>i costumi</i> , manners and customs.
<i>il ferro</i> (the) iron,	<i>i ferri</i> , the fetters.
<i>il fasto</i> , pride,	<i>i fasti</i> , the annals.
<i>il genitore</i> , the father,	<i>i genitori</i> , the parents.
<i>la gente</i> , people,	<i>le genti</i> , the nations.
<i>la grazia</i> , grace, favour,	<i>le grazie</i> , the thanks.
<i>la misura</i> , the measure,	<i>le misure</i> , the measures, means.
<i>il Natale</i> , Christmas,	<i>i natali</i> (poet.), the birth.
<i>il rame</i> , the copper,	<i>i rami</i> , engravings.

\*) Rarely also the Plur. *le stirpi*.



*Plur.*

*il sale*, the salt,                      *i sali*, witticisms.  
*la vacanza*, the vacancy (of   *le vacanze*, the holidays.  
 an office),

### Traduzione. 73.

1. The eighteenth century has produced good poets in Germany. He conducted the threads of the whole conspiracy. Some heathen temples were changed into churches by the christians. The French soldiers wear red pantaloons. On the (*Nel*) portrait of a German scholar seldom spectacles are wanting. So many men, so many opinions (*lit.*: so many heads, so many senses). The *Accademia della Crusca* consists of real (active) and honorary members; it has its seat in Florence and occupies itself principally with (*di*) linguistic questions. When we entered the house, we heard terrible cries. The temples of the ancient Greeks were magnificent. Why do not you speak the truth? You know that I hate (the) lies. There were many foreigners in the hotels of the city. All nations have learned something from the Greeks. I prefer (the) Spanish wine to (the) Greek. (The) vultures belong to the birds of prey (*uccello di rapina*). Have you seen the Austrian steamers? The walls of Troy (*Tróia*) protected the town during (*per*) ten years against the Greek armies.

2. The high deeds of Alexander filled the world with (*di*) astonishment and admiration. The fruits of his labour procured (*procurare*) him an agreeable life. Why have you not put some fruits on the table? I shall not expose myself to their laughter (*Pl.*). In many Italian provinces one finds either (*o*) in the language or in the blood or in the manners of the people traces of foreign nations. (The) Distances are nowadays no more calculated by (*a*) miles, but by (*a*) kilometers. Columbus took his fetters with him to the grave. A dozen eggs cost last week seventy cents. Of a blockhead one uses to say in Italy: 'He does not even know how many fingers he has' (*Cong.*). In the box, (which) I send you, you will find a pair of new breeches, two pairs of sheets, a pair of scissors, and the books (which) you need for your study. The three holy kings followed the star which conducted them to Bethlehem. (The) Science has scared away the darkness of ignorance and uncovered the deceits of (the) oracles and (the) magicians. He died with the name of God on [his] (the) lips.

### Reading Exercise. 74.

*La patria.*

(Continuazione.)

Oh come allora si fissa lo sguardo sulle montagne o sul cielo dal lato della patria nostra! Di che prezzo sembra

ogni minima cosa che ci richiami l'idea della patria! Io ho provato queste amarezze<sup>1)</sup>; e quando udiva alcuno parlare la lingua del mio paese, mi balzava il cuore come se avessi inteso mio padre. E quando sotto rigidi climi vidi in un giardino crescere un gelso<sup>2)</sup>, con che tenerezza abbracciai e baciai la pianta, i cui lunghissimi filari<sup>3)</sup> pórta<sup>4)</sup>no beltà e ricchezza alle campagne d'Italia.

Infelice colui che è costretto a forza (a) staccarsi<sup>5)</sup> dalla patria! Se qualche ésule<sup>6)</sup> tu incontri, non lo insultare: compatiscilo<sup>7)</sup>, soccórtilo, fa che trovi qui un' altra patria, altri fratelli, per ristoro<sup>8)</sup> dei fratelli, della patria che lasciò, e che tanto amava.

E noi amiamo la patria nostra; amiamo l'Italia, questo cielo così ridente, questo clima temperato, questo suolo così fecondo, questo linguaggio così armonioso, parlato da tanti cittadini, uniti con noi nell' amore della patria comune, nei patimenti<sup>9)</sup>, nelle gioie, nelle speranze.

Césare Cantù.

1) bitter feelings. 2) mulberry-tree. 3) rows (of trees). 4) to bring, to bestow. 5) to depart. 6) exile. 7) to pity. 8) as an equivalent. 9) sufferings.

## Third Lesson.

### On the Article.

There are a great many deviations in the use of the article, whereof the most important have already been given in the first part of this grammar. In general, the article is more frequently used than in English, and as a perfect knowledge of these peculiarities is of the utmost importance, the learner should be careful to observe the following rules:

A. The *definite* article is used:

1) After the verb *avere*, if particular qualities of an *organic* body are mentioned, as:\*)

*Francesca ha i denti bianchi, gli occhi azzurri, i capelli biondi e le labbra vermiglie.*

Frances has white teeth, blue eyes, fair hair, and red lips.

*Questo ragazzo ha la testa rotonda.*

This boy has a round head.

2) Before *dì cui* (also *cui*), whose, as:

\*) The same as in French: „Françoise a les cheveux blonds.”



*L'uomo la di cui (la cui) riputazione è perduta, è sfortunato.*

The man whose reputation is lost, is unhappy.

3) Before *abstract notions*, when taken in their whole extent, as:

*L'occupazione è il miglior rimedio contra la noia.*

Occupation is the best remedy for ennui.

Before the names of *countries, provinces, etc.* when qualified by an adjective importing *direction or ascent*, as:

*L'Italia settentrionale.*

*L'Austria superiore.*

Northern Italy.

Upper Austria.

Except when used in the *Genitive* and as an equivalent for an adjective derived from the name of a nation, as:

*Il parlamento d'Inghilterra*, the English parliament.

*L'ambasciatore di Francia*, the French ambassador.

*L'imperatore d'Austria*, the Austrian emperor.

The names, too, of countries whereof the *capital* has the *same name*, are used *without* the article, as: *Nàpoli*, Naples; *Parma*, etc.

4) With the two names *Charlemagne* and *Alexander the Great*, no article is placed before the (Lat.) adjective *magno*, thus *Carlo magno*; *Alessandro magno*. This is also the case in the expression: *Maria Vèrgine* (the holy Virgin).

5) Before the proper names of some very celebrated poets and artists, as: *L'Ariosto*, Ariosto; *il Tasso*, Tasso, etc.

Except when they are preceded by *Christian names*, as: *Dante Alighieri*, *Michelángelo Buonarroti*.

6) Before the following names of towns: *il Cáiro*, the *Mirándola*, *la Bastia*, *la Rocella*, Rochelle; *l'Aia*, the Hague, *la Mecca*.

7) Before names of females belonging to the inferior classes, as: *la Cristina*, *la Fiammetta*, etc.

8) In expressions like: *alla turca*, after the Turkish fashion, *all' inglese*, etc.

9) Before words implying a *higher rank or dignity*, as: *Il conte Pallavicini*, count P.; *il principe Eugenio*, prince E.; *l'arcivescovo Turpino*, Archbishop Turpin, and before the words *signore*, *signora*, and *signorina* (provided they are not used in the *Vocative* case).



*Note.* Occasionally the Italians employ the French forms *Madama*, *Madamigella*, instead of *Signora*, *Signorina*, which then should be followed by the definite article, as in French. Ex.: *Madamigella la contessa* (Mademoiselle la Comtesse), Countess....; *Madama la Baronessa* (Madame la Baronne), Baroness....

10) In many expressions like:

*Imparare o sapere il francese, l'italiano*, etc.

To learn or to know French, Italian.

*Suonare il pianoforte.*

To play the piano.

*Giucare alle carte, al biliardo.*

To play at cards, at billard.

*Sia il benvenuto!*

Welcome, Sir!

*Augurare il buon giorno.*

To wish a good morning.

*Domandare l'elemosina.*<sup>1)</sup>

To beg one's charity.

*Entrò (il) pel primo, (la) pella prima.*

He (she) entered first.

*Verso la sera, verso le sei.*

Towards (the) evening, at about 6 o'clock.

*La settimana scorsa; l'anno scorso*, etc.

Last week; last year.

*Dare del tu, del voi, del lei.*

To address a person with "thou", you.

*B.* The definite article is omitted:

1) Before the names of the months, as:

*Gennadio*, January.

*Il mese di Marzo*, March.

But the article is used, when these names are followed by some other word denoting *time* etc., as:

*Nell' Ottobre dell' anno scorso.*

2) Before ordinal numbers used with the names of sovereigns, as:

*Carlo décimo*, Charles X.

*Enrico quarto*, Henry IV.

1) *Elemosina* or *limosina*; Fr. *aumône*; OFr. *almosne*; Prov. *almosna*; Engl. *alms*; Germ. *Almoſen*, from ἁλμοσύνη (with the Eccles. Fathers).

*Note.* If *Santo* (*San*) precedes a *proper name*, the article is omitted, as: *San Carlo*, St. Charles. Before a noun appellative the construction is as in English, as: *La santa cena*, the Lord's supper, the holy eucharist; *il santo padre*, the holy father.

3) Before the days of the week, as in English. Ex.:

*Vi andrò Lunedì o Martedì.*

I shall go there on Monday or Tuesday.

Except when the *same day* of each *consecutive week* is meant, as:

*Il vapore per Corfù parte di Trieste il Martedì ed il Venerdì.*

The steamer to Corfu starts from Trieste *every Tuesday and Friday*.

4) After the verbs *essere*, to be; *divenire*, *diventare*, to become; *fare*, to make; *nascere*, to be born as . . .; *morire*, to die as . . .; *parere*, *sembrare*, to seem; *essere creduto*, *riputato*, to be believed, to be taken for; *ritornare*, to come back as . . .; *essere dichiarato*, to be declared; *proclamare*, to proclaim; *mostrarsi*, to show one's self, etc., if these verbs are followed by a *substantive* importing *dignity*, *rank*, *nation*, etc. Examples:

*Sono Italiano,\**) I am an Italian.

*Luigi Napoleone venne eletto imperatore.*

Lewis Napoleon was elected emperor.

*Egli nacque principe*, he is a prince by birth.

*Dávide fu proclamato re d'Israele.*

David was proclaimed king of Israel.

5) When speaking of much frequented places, as:

*Andare a scuola*, to go to school.

*Andare a ballo*, to go to the ball.

*Essere in chiesa*, to be at church.

6) In a great many phrases, as: *sotto pretesto*, under pretext; *dopo pranzo*, after dinner; *essere d'avviso*, to be of opinion, etc.

C. The *Indefinite article* is omitted:

1) After the verb *essere*. (See the above rule B. 4.)

\*) Except when used with *ecco* (there is, here is) or if an *attribute* is added to the substantive, as: *Ecco un Inglese*, here is an Englishman. *Il signor N. è un medico di merito*, Mr. N. is a physician of great merit.

2) With the *Apposition* (i. e. an explanatory addition to the Nominative or Accusative case), which in English commonly requires the indefinite article, as: *L'avaro, commedia di Moliere*, The Miser, a comedy by M.

*Note.* Occasionally the English employ the definite article with the apposition, as: *The lion, the king of animals*. When such an apposition is to be taken in quite a general sense, and expresses a fact known by everybody, the definite article is used in Italian as in English. Ex.: *Il leone, il re degli animali*. Goethe e Schiller, i più grandi poeti della Germania, G. and Sch., the greatest poets of Germany.

3) In such cases where the notion is quite indefinite, as:

*Se assiso in sì gran teatro.*

If sitting in so large a play-house.

4) In many expressions, like:

*Far segno*, to make a sign.

*Far regalo (dono)*, to make a present.

*Dar principio*, to begin.

*Mettere fine*, to make an end.

*Dare, attaccare battaglia*, to engage in battle.

*Prestare servizio*, to do a service, to be of use.

*Far piacere*, to give pleasure.

Both languages agree:

1) In many proverbial expressions, as:

*Vivere insieme come cane e gatto.*

To agree like cat and dog.

*Povertà non è onta*, poverty is no disgrace.

2) Where similar words are rapidly enumerated and finally comprehended in a general expression, like *tutto*, *niente*, *nulla*, etc., as:\*)

*Vecchi, uomini, donne, fanciulli, tutti furono trucidati.*

Old and young men, women and children, all were killed.

3) Inscriptions of books: *atto primo*, first act; *scena terza*, third scene; *libro quinto*, fifth book, etc.

4) After *nè* — *nè*, neither — nor, and *mai*, never.

*Nè preghiere nè minacce potevano muoverlo.*

Neither prayers nor menaces could move him.

\*) It may be observed here, that with the above exceptions, the article should always be repeated where in English it is commonly omitted, as: I have seen the brothers and sisters, *Ho veduto i fratelli e le sorelle*.

*Mai predizione ebbe un compimento sì pronto.* (Botta)  
Never a prediction was so promptly fulfilled.

5) After the prepositions *con*, *senza*, *per*, *di*, *a*, *da*, etc., when these particles form *adverbial expressions* with the subsequent substantive, as:

*Con pazienza*, with patience (= patiently).

*Con piacere*, with pleasure.

*Con permesso*, with permission.

*Con cura*, carefully.

*Senza danaro*, without money.

*Senza cerimonie*, without trouble.

*Per ordine*, by order.

*Sotto pena di morte*, on pain of death.

*Di notte*, by night.

*Di giorno*, by day.

*Da galantuomo*, as an honest man.

*Per anno* . . . , a year.

*Per mese*, monthly.

*Per terra*, by land.

*Per mare*, by sea, etc.

*Note.* It will be easily understood, that all these words, when used in a *determined* sense, require the article as in English. Ex.: *Senza il danaro che mi avete promesso*, without the money you have promised me.

6) After a great many verbs that require the prepositions *di*, *a* or *da*, if the following noun is employed in a *general sense*, as:

*Colmare di benefizi*, to overwhelm with benefits.

*Vivere di pane*, to live upon bread.

*Scendere da cavallo*, to dismount, to alight.

*Essere a cavallo*, to be on horseback.

*Morire di noia*, to die of ennui, etc.

7) Finally, in many expressions like the following, where the verb together with the substantive suggest but *one idea*, for instance: *rendere grazie*, to thank (liter. *to render thanks*); *prestar fede*, to believe (liter. *to lend faith*). Such expressions are:

*Aver fame*, to be hungry.

*Aver sete*, to be thirsty.

*Aver cura*, to take care.

*Aver compassione*, to pity.

*Aver vergogna*, to be ashamed.

*Aver ragione*, to be right.

*Aver torto*, to be wrong.

*Aver motivo*, to have a reason.

*Far paura*, to frighten.

*Far caso*, to care for . . .

*Far menzione*, to mention.

*Aver voglia*, to have a mind.

*Aver bisogno*, to want.

*Prendere parte*, to participate.

<i>Prendere piede</i> , to settle (somewhere).	<i>Rendere conto</i> , to account for.
<i>Prendere moglie</i> , to take a wife.	<i>Correre rischio</i> , to run the risk.
<i>Prendere terra</i> , to land.	<i>Far mostra</i> , to feign.
<i>Rendere grazie</i> , to thank.	<i>Chiedere perdono</i> , to beg pardon.
	<i>Correre fortuna</i> , to risk, etc.

## Traduzione. 75.

Napoleon had (from *fare*) himself crowned emperor, after having first been (*dopo essere stato*) named consul. Coriolanus was declared [an] enemy of his country. The king has made Mr. N. counsellor of state (*consigliere di stato*). The assembly has elected me president. They say that Dante had a long nose, black hair and a dark complexion. The Italians easily learn French. The young man (*il giovinetto*) said: I shall become (from *farsi*) an officer. Demosthenes was a great orator. Never had [any] general been honoured like Turenne. Whoever is a good Christian, will never be a bad citizen. My coachman (*cocchiere*) is a Frenchman, and my footman a German. My mother is an Englishwoman. I have been learning (*transl.* I learn) Italian these (*transl.* since) six months; I have two lessons a week, on Mondays and on Thursdays, and though I do not undertake (*transl.* I dare not) to read Dante and Tasso, I yet (*però*) am able to understand easy books. My elder (*maggiore*) brother is a lawyer, my younger a physician. Alexander, the son of Philip (*Filippo*) of Macedonia, made himself master of Tyros, capital of (*della*) Phenicia. Æsop was (*era oriundo*) from Phrygia (*Frigia*), province of Asia Minor; he was a slave of Xanthus (*Xanto*), a rather (*passabilmente*) celebrated philosopher. This man is a clever artist; he is an Italian. Napoleon made himself the protector of the Rhenish Confederation (*confederazione del Reno*). Pharaoh made Joseph his vicar (*vicario*), although he was a Jew. Many European merchants have settled themselves in (*Dat.*) Kairo. In Aix-la-Chapelle one sees the grave of Charlemagne. The king of Holland resides in the (*Dat.*) Hague.

## Traduzione. 76.

Let us pity (*aver compassione*) the (*Gen.*) unhappy men! You are right, my friend; Frederick has been wrong. The faint-hearted man fears even his own shadow. White garments are the symbol of innocence. You will never have [any] reason to complain (*lagnarsi*) of my behaviour. Monuments, thrones, palaces, all perish, all fall to ruin. Call on me after dinner. Old and young men, women and children, all were snatched away by the plague. We landed at the island of Cyprus (*Cipro*). Are you hungry? No, I am

thirsty. Will you come along with me? I thank you for all (that) you have given me. The ostrich has long legs, a long neck, and very short wings. He pretended to (*far mostra di*) sleep. You run the risk of losing (*Infin.*) all your money. Are you not ashamed to (behave like that) act thus? We read «the Bride of Abydos», a poem by Lord Byron. The fox has a more slender form than the wolf. My children have blue eyes and fair hair. Fear produces superstition. Modesty is a great virtue. I make this proposition to you in order to put an end to this dispute. In this town one sees healthy and vigorous persons who are not ashamed of begging alms. We have read the *Promessi sposi*, a jewel of Italian novel-writing. I shall be here on Saturday. My mother has arrived first. The tutor went out (the) last.

### Reading Exercise. 77.

#### Cristoforo Colombo.

Cristoforo Colombo, Italiano da Genova, nato da parenti poveri il (*in the year*) 1441, persuaso che la ricchezza migliore è l'imparare\*) qualche cosa, si diede attento<sup>1)</sup> allo studio, ove non solo profittava delle lezioni che gli si porgevano (*that were given him*), ma riflettea su tutto quel che vedesse o udisse.

Colombo intese dire<sup>2)</sup> dai maestri suoi, o lesse in qualche libro che la terra è rotonda. Dunque riflettè, come è abitata quassù, così deve essere abitata anche dall' altra parte. Udì che la bussola è un ago, il quale si volge costantemente verso settentrione. Dunque, riflettè, per quanto io mi allarghi (*however far I may go*) in mare, avrò sempre il modo (*the means*) di conoscere dove io mi debba dirizzare. Potrò dunque avventurarmi a viaggi lontanissimi, ed essendo la terra<sup>3)</sup> rotonda, potrò farne il giro (*I may sail round about it*). Un suo parente gli mostrò un tronco di pianta gettato sulla spiaggia dalla tempesta e diverso in tutto da quelli dei nostri boschi. Dunque concluse: vi sono proprio (*certainly*) altre terre con altre foreste, e probabilmente altri uomini.

Da queste considerazioni e da altre più fine<sup>4)</sup> restò (*he became*) convinto, che vi fossero altri paesi e si propose d'andarli a cercare (*to set out in search of them*). Ma come effettuare un disegno sì grandioso, egli solo, egli povero? Si vide adunque costretto a chiedere aiuto da altri: ma a chi (*to him who*) cerca, tocca<sup>5)</sup> spesso la mortificazione di un rifiuto.

1) applied himself eagerly. 2) learned. 3) as the earth is. 4) ingenious, sagacious. 5) happens.

\*) The Italian Infinitive is very often employed as a substantive, not unlike the English Present Participle.

**Díálogo.**

Chi era Cristoforo Colombo?  
 Erano ricchi i suoi genitori?  
 Quando nacque Colombo?  
 Che intese dire Colombo?  
 Quale era la conseguenza ch'egli ne trasse?  
 Sa dirmi che cosa è la bússola?  
 Che uso fanno i navigatori della bússola?  
 In che maniera fu in lui destata l'idea dell' esistenza d'un  
 altro continente al di là dell' océano atlantico?  
 Che ne concluse Colombo?  
 E che cosa si propose poi?  
 Aveva egli i mezzi per mandare ad effetto (*to realize*) le  
 sue idee?  
 Con che effetto?

**Fourth Lesson.****On the use of *di*, *a* and *da*. (Segnacasi).**

The general rules on the use of these particles have been already given in the first part. We now add some particular observations on these prepositions.

**I. *Di* is used:**

1) After a great many substantives importing *number*, *weight*, *measure*, *quantity* or a *defect*, as:

*Una quantità di noci*, a number of walnuts.

*Un paio di scarpe*, a pair of shoes.

*Una libbra di burro*, a pound of butter.

*Il manco di danaro*, the want of money.

*Una pezza di tela*, a (whole) piece of linen.

*Un pezzo di formaggio*, a piece of cheese.

*Note.* These words, when used in a *determined* sense, i. e. when followed by some *explanatory* addition, require the article as in English. Ex.:

*Un chilogramma del butirro che mi avete mandato.*

A kilogram of the butter you have sent me.

2) When an English *adjective* is expressed by an Italian substantive, as:

*Un orologio d'oro, d'argento*, a gold, a silver watch.

*I giornali d'oggi, d'ieri*, to day's, yesterday's newspapers.

*L'ambasciatore di Russia, — di Francia.*

The Russian, — French ambassador.



3) After substantives that are followed by *proper names of towns, countries, rivers, lakes, mountains, etc.*

*La provincia di Milano*, the province of Milan.

*L'isola di Sicilia*, the island of Sicily.

*La città di Vienna*, the city of Vienna.

*Il lago di Garda*, the lake of Garda.

*Il gran ducato di Baden*, the Grand-Duchy of Baden.

*Except* the compounds with *il monte*, as: *il Monte Rosa*, Mount Rosa etc.

4) After words denoting *dignity, title, rank, etc.* where in English the indefinite article is frequently employed, as:

*Il titolo di barone*, the title of Baron.

*Il grado di luogotenente*, the rank of lieutenant.

*Il posto di consigliere*, the place of counsellor.

NB. Sometimes *di* is used to denote a *characteristic mark*, as:

*Quel signor dottore delle cause perse. (M.)*

That lawyer famous for his lost lawsuits. (Lit. That Mr. Doctor of the lost 1.) — Commonly *da* is used in such a case (See this prep. 5, pg. 234).

5) *Compound substantives* are generally rendered by *two nouns*. The *last* component of the compound substantive *precedes*, and the first follows with *di*. Thus: the *school-master* is translated: *il maestro di scuola* (liter.: the master of school); a *lamp-wick*; i. e. a wick of any lamp whatever, means: *il lucignuolo di lampada*. *Male di testa*, head-ache; *male (dolore) di denti*, tooth-ache.

When, however, the *second* component is not to be taken in a *general* but in a *determined* sense, as in the word *town-gate*; i. e. the gate of the town just spoken of, the preposition should be followed by the *article* with which it is, of course, contracted. Thus: *la porta della città*, the town-gate; *la casa degli orfani*, the orphan-asylum = the house of the orphans; *il vino del Reno*, Rhenish wine = the wine of the Rhine. The pupil should mark the difference between: *Gli affari del commercio*, the affairs of the commerce (of a country etc.), and *Gli affari di commercio*, commercial affairs.\*)

\*) There are also real compounds like *ferrovia*, railroad; *capolavoro*, master-piece; *cartamoneta*, bank-notes (paper-money).



6) When a *Numeral* with or without a substantive is followed by one of the adverbs *più*, and *meno*:

*Datemi due ducati di più*, give me two more ducats.

*V'erano tre zecchini di meno*.

There were three sequins wanting.

7) Moreover, *di* is used after a great many *adjectives* that require their complement in the Genitive case, when the English employ either one of the prepositions *of*, *for*, *to*, *on*, *with*, etc. or no preposition at all. The most important of these adjectives are:

<i>Abbondante</i> , rich, abundant.	<i>incerto</i> , not sure.
<i>ammalato</i> , ill.	<i>indegno</i> , unworthy.
<i>ávido</i> , eager; greedy.	<i>largo</i> , munificent.
<i>bramoso</i> , desirous.	<i>meritèvole</i> , worthy.
<i>cárico</i> , loaden.	<i>pago</i> , satisfied.
<i>capace</i> , capable.	<i>persuaso</i> , persuaded.
<i>certo</i> , sure.	<i>pieno</i> , full.
<i>consapèvole</i> , conscious, acquainted.	<i>póvero</i> , poor.
<i>contento</i> , contented.	<i>prático</i> , experienced.
<i>curante</i> , caring for . . .	<i>privo</i> , deprived.
<i>cúpido</i> , greedy, eager.	<i>ricco</i> , rich.
<i>degnò</i> , worthy.	<i>scarso</i> , poor, scarce.
<i>desideroso</i> , desirous.	<i>soddisfatto</i> , satisfied.
<i>fecondo</i> , fertile.	<i>sollécito</i> , zealous.
<i>fornito</i> , provided with.	<i>vago</i> , eager.
<i>incapace</i> , incapable.	<i>vestito</i> , dressed.
	<i>vuoto</i> , empty.

8) For the verbs requiring *di* See II Part Less. 17, C.

9) Sometimes *di* stands pleonastically:

a) Before *adjectives* (as in French):

*Méssivi su di valenti uomini* (French: *Y ayant mis de vaillants hommes*).

Having placed thereupon some valiant men.

*Avrà veduto di bei punti di vista*.

You will have beheld fine views.

*Di belle ciarle faranno questi mascalzoni.* (M.)

These scoundrels will make a nice uproar.

10) *Di* with the article is used to denote places where provisions are *sold* or *preserved*. In this case the English commonly use compound or simple substantives, as:

*Mercato del pesce*, fish-market.

*Conserva dei comestibili*, buttery, provision-room.

11) In many expressions *di* is used, where the English employ either no prepositions, or *of*, *to*, *for*, etc.

*Di notte*, at night. *Di nascoso*, secretly.

*Di prima notte*, at the beginning of the night.

*Di buon mattino*, early in the morning.

*Di leggieri*, without reflection.

*Di sera*, in the evening. *Di subito*, at once, all at once.

*Vestito di nero, di verde*, dressed in black, green.

*D'inverno*, in the winter. *Di certo*, surely.

*Essere d'uopo*, to be necessary. *Di soverchio*, too much.

*Dico di sì, di no*, yes, say I! no, say I!

## II. *Da* is used:

Whilst *di* indicates possession and departure, *da* denotes removal, derivation, and distance. Thus in *lontano della città*, far from town, the speaker considers less the distance than the point of departure, whereas in *lontano dalla città*, far from the town, the predominating idea is that of distance.

It will be easily understood, that as this difference is rather arbitrary, *di* as well as *da* may frequently be found with the same adjective or verb.

We now state the particular cases where *da* is used.

1) After the passive voice:

*Venne ucciso dal suo nemico.*

He was killed by his enemy.

2) After verbs denoting motion (*andare*, *venire*\*) or a dwelling near a person (*restare*, *essere*, *stare*, *rimanere*), as:

*Venite da me,\*\*)* come to me.

*Vado dal calzolaio*, I go to the shoemaker's.

*Abiterò da mio nonno*, I shall live at my grandfather's.

3) After a considerable number of verbs, indicated II P. Less. 17, B.

\*) Yet the verbs denoting departure, as: *partire*, *uscire*, *scendere*, *sortire*, *venire* etc. prefer *di*. The difference has been shown in the above rule.

\*\*) It should be observed that the Subject of the sentence cannot be the same person that follows with *da*, because in this case the sense would be different. Thus: *Vado da me*, does not mean: I go home (French: *je vais chez moi*), but: I am going alone.

4) After a good many *adjectives*, of which we enumerate the most important ones:

<i>Alieno</i> , far, contrary.	<i>libero</i> , free.
<i>assente</i> , absent.	<i>lontano</i> , far.
<i>differente</i> , different.	<i>pellegrino</i> (pilgrim), coming from . . .
<i>discosto</i> } distant.	<i>puro</i> , pure.
<i>distante</i> }	<i>rimoto</i> , remote.
<i>diverso</i> , divers, various.	<i>sbandito</i> , banished.
<i>esente</i> , exempt.	<i>scevro</i> , free from.
<i>ésule</i> , banished.	<i>sgombro</i> , unhindered.
<i>immune</i> , free (from taxes etc.).	<i>sicuro</i> , sure.
<i>indipendente</i> , independent.	

5) To denote some *purpose*, a *characteristic mark*, use etc., after *substantives* as well as after *adjectives*, as:

*Buono da mangiare*, good to eat.  
*Tabacco da naso*, snuff (i. e. tobacco for the nose).  
*Una bottiglia da vino*, a wine-bottle (destined for wine).  
*Un uomo dabbene*,\*) an honest man (i. e. apt for good).  
*Il catino da lavare*, the washing-tub.\*\*)  
*Sala da pranzo*, dining-room. *Camera da letto*, bedroom.  
*Federico dalla guancia morsa*.  
 Frederick with the bitten cheek.  
*Dàtemi da bere*, give me to drink.  
*L'uomo dal tabarro nero*, the man with the black cloak.  
*La casa dal tetto rosso*, the house with the red roof.

6) The English words *fit for*, *as*, *like*, etc., are frequently expressed by *da*, as:

*Questa è una vita da cani*, that is a life for dogs.

7) Before the name of the birth-place of a well-known person, as *Guido da Siena*. (*Di* is also admissible.)

8) As the preposition *da* never indicates a *material* of which something is made, the learner should be careful not to use it in such a case instead of *di*, thus:

*Una fornace da mattoni*, means: a brick-kiln, whereas  
*Una fornace di mattoni*, means: an oven built of brick.

\*) In contractions the *first* consonant of the second component is frequently redoubled, thus *siccome* = sì come; *dabbene* = da bene; *sebbene* = se bene; *dappprima* = da prima etc.

\*\*) English compounds with the *present participle* and *substantives* are likewise rendered with *di* or *da*, as: the dancing-master, *il maestro di ballo*; *il catino da lavare*, the washing-tub, if there are no *proper words* like *acquerécchia*, washing-basin etc.



The learner is requested to compare the following examples:

*Un bicchiere d'acqua*, a glass of water.

*Un bicchiere da acqua*, a water-glass.

*Una bottiglia di vino*, a bottle of wine.

*Una bottiglia da vino*, a wine-bottle.

9) If we merely want to state the purpose for which a thing is fit and to which it is regularly applied, the preposition *da* is required. But if we wish to imply that some substance for which that thing is destined, is already *contained* in it, *di* with the *article* should be employed. *Di* without the article is used, when the *material* is named, whereof the object is *made*, or with which it is entirely *filled*. Thus:

*Un magazzino da fieno*, means: a magazine destined for hay (still *empty*).

*Il magazzino del fieno*, means: the hay-magazine in general.

*Un magazzino di fieno*, means: a magazine filled with hay.

*Una bilancia da oro*, a balance destined for gold.

*La bilancia dell'oro*, the gold balance.

*Una bilancia d'oro*, a golden balance.

10) *Da* with the definite article is often employed to denote people who have something for sale, as:

*La donna dal latte*, the milk-woman.\*)

*L'uomo dalle ciriege*, the cherry-man (who sells cherries).

11) Frequently *da* is used in order to denote the *house*, *shop*, etc., where the English employ the Saxon Genitive, as: *at the merchant's*, *at my brother's*, *at the greengrocer's*, etc. Examples: *Io era dal calzolaio* (at the shoemaker's), *vengo da mio fratello* (from my brother's), *voi venite da casa mia*, you come from my house (See 2, p. 233).

*Da* is used *without the article*:

1) With the value of an *adverb*, as:

*Da banda*, aside.

*da destra*, on the right hand.

*da solo a solo*, in private conference.

*da senno*, in earnest; *da scherzo*, in fun.

*Egli ti farà da padre.* (*M.*)

He will treat you like a father (= as if he were your father).

\*) Occasionally *la donna del latte* is likewise met with.

2) To indicate an *approximative* number, as:

*Uscirono da dodici soldati*, about 12 soldiers went forth.

*Da trenta persone*, about thirty persons.

NB. It must be well understood that in this case the number cannot be *inferior* to the quantity indicated.

3) To express a *manner* of acting or being, as:

*Vive da signore*, he lives with the utmost comfort (like a mighty Lord).

*Ha fatto da pazzo*, he has acted like a fool.

*Cose da potersi decifrare.* (M.)

Things to be explained (*lit.* to be able to be expl.).

*Da povero figliuolo.* (M.)

As a poor lad that I am.

Italianisms with *da* are: *Da per me*, for me alone; *da per te*, for you (thee) alone; *da per sè*, by itself; *da prima* (*dapprima*), first; *da poi* (*dappoi*), afterwards, then etc.

Note. Such phrases with *da* must often be rendered by accessory sentences, f. ex.:

*Non era partito da metter neppure in consulta.* (M.)

This was an expedient not even to be spoken of.

*Un viso da far morire in bocca una preghiera.* (M.)

A face apt to make every petition die on the lip.

*Son uomo da andare in persona a far una visita.*

I am capable to pay a visit myself (*lit.*: I am a man to go in person to pay a visit).

### III. *A* is used:

1) Without the article in a great many expressions like:

*Condannare a morte*, to condemn to death.

*Suonare a prima vista (a vista)*, to play at first sight.

*Comperare a caro prezzo*, to buy at a high rate.

*Stilla a stilla*, by drops.

*Fare a maglie*, to knit.

*Giuocare a scacchi*, to play at chess.

*Andare a piedi*, (to go on foot) to walk.

2) To express many compound substantives or nouns with adjectives, where the adjective imports a *particular quality* of the thing, as:

*Un abito a liste*, a striped coat.

*Una pittura a olio*, an oil-painting.

*Una macchina a vapore*, a steam engine.

*Una barca a vela*, a sailing-boat.

*Una vettura a due ruote*, a carriage with two wheels.

*Un esame a voce*, an oral examination.

3) To mark the *time*, as:

*A mezzo giorno*, at noon; *alle sei*, at 6 o'clock.

*A Pasqua*, at Easter; *a tempo*, at the right time.

4) To indicate the *nation* or *manner*, as:

*Alla polonese (polacca)\**) in the Polish way.

*All' inglese*, after the English fashion.

5) In a good many Italianisms, as:

*Imparare a memoria*, to learn by heart.

*Tenere a vile*, to disregard, slight.

*Cucire a macchina*, to sew by machine.

*Andare a cavallo*, to ride, to go on horseback.

*Comperare a contanti*, to buy cash in hand.

*A bocca aperta*, with open mouth.

*Andare a spasso*, to take a walk.

*Gridare a squarciagola*, to yell.

## Fifth Lesson.

### Traduzioni on *di*, *a*, and *da*.

78.

A glass of clear water is better (*vale di più*) than a bottle of bad wine. Send me a kilogram of the coffee which you praise so much. An ingenious man is esteemed everywhere. Have you a gold or a silver watch? I have taken yesterday's newspapers to the French ambassador. The city of Monza near Milan possesses the famous iron crown. The Lago Maggiore is much finer than the Lake of Garda. The minister got the title of count for his great merits. To whom shall the post of secretary be given? The republic of San Marino has consisted (*transl.* consists) more than 1000 years. Do you know for certain that the lady dressed in black is English? Are you contented with your position? The gates of the fortress are shut at 10 o'clock in the evening. He gave me one shilling more. He gave me a dollar less. Do you know anything new? Your behaviour shows little respect. You have more water than wine in your glass. Why do you always come in the night? Cannot you come during the

\*) i. e. *moda*, mode.



§ 2. Yet the *definite* and in a *general sense* the *indefinite* article is used:

1) When the proper name is figuratively employed as a *common substantive*, as: *Egli è il Cicerone del suo secolo*, he is the Cicero (i. e. the greatest orator) of his century; *è un Ercole*, he is a Hercules (i. e. a very strong man).

2) When an *adjective* precedes the Proper name, as:  
*Il magnánimo Alfonso*, the magnanimous A.  
*Il celebre Paganini*, the celebrated P.

3) With the names of some Christian holidays, as:  
*L'Ascensione*, Ascension-day; *l'Epifania*, Epifany; *il Natale*, Christmas; *la Pasqua*, Easter; *il Corpus-Domini*, Corpus Christi-day etc.

4) Before the Proper names of *families* the article is used, as: *i Tarquini*, *gli Scipioni*.

*Note.* It may be observed at once, that when the Proper names of families have no Italian termination, the Plural is marked by the article only, as: *gli Schiller sono rari*, Schillers (i. e. poets like Sch.) are rare, etc.

5) Before the names of *countries*, *provinces*, *mountains*, and *rivers* the article is likewise required (See Less. III. 3), as: *l'Europa*, *l'Austria*, *la Moravia*, *il Tirolo*, *i Pirenei*, *il Reno* (Rhine), *il Tamigi* (Thames), etc.

§ 3. But *di* without the article is used before such names:

1) In mentioning *sovereigns*, *courts*, *ambassadors*, and *titles* in general (See Less. III. 3), as:

*La regina d'Inghilterra*, the queen of England.

*L'imperatore di Germania*, the emperor of Germany.

*Un maresciallo d'Austria*, a marshal of Austria.

*Note.* With the names of some countries, however, that are not European, the article is generally used. Thus one says: *L'imperatore del Brasile*, *della China*. (Except the Proper names *Persia*, *Siria*, *Egitto* [Egypt], and *India*.)

2) If the Proper name of a country is used instead of an adjective (See Less. III. 3), as:

*Il vino di Spagna*, Spanish wine.

*La seta d'Italia*, Italian silk.

Except: *L'inchiostro della China*, Indian ink.

3) After the words *empire, city, village, island, month*, and the like, where the English employ the preposition *of*, as:

*Il regno di Sassonia*, the kingdom of Saxony.

*Il mese di Maggio*, the month of May.

4) After *substantives* and sometimes also after *verbs* that denote *coming* or *going*, as: *il ritorno*, the return; *venire*, to come; *arrivare*, to arrive, where the English employ *from*, as:

*Al mio ritorno di Francia*, on my return from France.

*Vengo di (da) Parigi*, I come from Paris.

*Note.* If such Proper names of countries etc. are generally used with the article, as: *il Tirolo*, the Tyrol; *il Belgio*, Belgium; *il Canada*, Canada; *i Paesi Bassi*, the Netherlands; *la China* etc., the article must, of course, also be employed after the above words, as: *Vengo del (dal) (not di) Canada*, I come from C.; *Io sono ritornato dei (dai) Paesi Bassi*, etc.

5) Occasionally the *sense is altered* by the use or the omission of the article. Thus: *l'armata della Spagna*, means: the Spanish army (i. e. *Spaniards*), whilst *l'armata di Spagna*, means: a foreign army sent to Spain.

6) The questions *where?* or *where to?* before the Proper names of countries, are answered by the preposition *in*, as: *In Egitto*, in Egypt; *vado in Isvezia*, I go to Sweden. Before the names of towns, however, *a* is used instead of *in*. Thus we say: *Sono a Vienna*, I am at Vienna; *vado a Vienna*, I am going to Vienna.\*) With Proper names that require the article, *nel (nella)* answers the question *where?* Ex.: *Egli è nel Belgio*, he is in Belgium. If motion is to be expressed, we should employ *al (alla)*, as: *Egli andrà al Canada*, he will go to Canada.

*Note.* The verbs *partire, imbarcarsi* (to embark), *continuare*, and *proseguire*, to continue a journey, require *per*, as: *Parto per Parigi, per l'America. M'imbarco per le Indie.*

#### Traduzione. 81.

Napoleon was banished to the Isle of Elba; but he returned to France and took possession (*impadronirsi*) of the city of Paris. Schiller and Goethe are the Sophocles of Ger-

\*) We may also say *in Vienna*, but then it means in the town itself.



many. Who does not know the combat of the Horatii and Curiatii? The caravan came from Cairo (*il Cairo*) and passed (*recarst*) by (*per*) Suez to Mecca (*la Mecca*). The queen of England was at war with the emperor of Russia. Charles of Austria was master of the kingdoms of Spain, of both the (*le due*) Sicilies, the Netherlands, and the New World. The Italians know Tasso's verses by heart. St. Hubert (*Uberto*) is the patron of (the) sportsmen. English manufactures (*le manifatture*) are more valued than those that come from France. This orator is the Demosthenes of our age. This portrait resembles (to) the famous Raphael. Fenelon's *Telemachus* (*Télémaco*) is an excellent reading book. The English army distinguished (*Pass. rem.*) itself in [the] Crimea. Have you seen the Spanish army? Both Corneille were born at Rouen. (The) French wine, (the) Dutch linen, (the) Spanish wool, (the) Swedish iron, and (the) English steel are very celebrated. The emperor of Brazil has married a princess of Leuchtenberg. Easter is past. Ascension-day is drawing near (from *avvicinarsi*). There are not many Napoleons to be found in history. Spain is proud to have given birth to (*dare la vita*) the two Seneca(s).

### Reading Exercise. 82.

#### Continuazione di Cristoforo Colombo.

Però i compagni di Colombo cominciarono a mormorare a bassa voce, poi ad alta; ed unitisi (*after having united themselves*) dissero al loro capo che la sua\*) era veramente pazzia (*that his idea was mere nonsense*); che gli aveva condotti in mezzo al mare<sup>1)</sup> soltanto per farli morire<sup>2)</sup> lontani dalla patria, che n'aveano abbastanza (*that they had more than enough*), e che volevano dar la volta indietro (*return*).

Ecco dunque Colombo, dopo che tanto ha fatto, studiato, pensato, penato; eccolo, mentre s'èntesi (*he feels himself = he is sure to be*) vicino ad afferrare questa nuova terra, eccolo ridotto a perdere il frutto di sue fatiche, e a dover ritornare in Europa, dove sarà deriso de' suoi sogni e dell' impresa fallita. Con qual passione passava da un vascello all' altro, pregando, persuadendo, minacciando! A chi promettea premi, a chi intimava castighi; a tutti dipengeva questa terra novella, e la gloria che si assicurerebbero coll' esserne gli (*by being their*) scopritori, e il merito d'aver guadagnato tanti popoli alla vera

1) *in mezzo al mare*, to the middle of the sea, i. e. to the remotest part. 2) to have them die, i. e. that they should die.

\*) The Italians often omit the female words *opinione*, *idea*, *ragione* etc., in which case the *adiett. poss.* has always the article. (See p. 245, 11.)

religione. Così riusciva a calmarli alquanto; e tornava ad osservare le stelle, la bússola, i venti; ma la terra non compariva, e nuove gride sediziose s'inalzavano, e l'eroe italiano doveva rimettersi (*to begin once more*) a sedarle.

Talvolta arrampicavasi<sup>3)</sup> egli stesso fin in vetta<sup>4)</sup> all' albero maestro (*the main-mast*), se mai (*if not*) vedesse qualche cosa di lontano (*from afar*); guardava e riguardava, ma tutto era acqua ed aria: la terra non compariva. Una volta credette scoprirla, la mostrò ai marinai che andarono fuor di sè (*were beside themselves*) per l'allegrezza: ma ohimè! non era che una nube, e il sole la dissipò, e terra non compariva.

3) he climbed. 4) up to the top.

### Díálogo.

Che fecero i compagni di Colombo?

Che dissero al loro capo?

Che cosa volevano fare?

Si sottomise Colombo alla loro volontà?

Quali erano le rimostranze che fece loro?

E che disse loro oltre a ciò?

Gli ubbidirono?

Quale era allora la sua occupazione?

Non compariva ancora la terra desiderata?

Non ebbe mai la gioia illusoria di vedere il lido della terra sconosciuta?

Che cosa fu?

## Seventh Lesson.

### On Possessive adjectives and pronouns.

(See I. P. Less. 14.)

The most important observations on the Possessive adjective have been given in the first part of this grammar. We now subjoin some special remarks.

The Italian possessive adjective is *not used instead of the article*, and therefore has *no influence on its use or omission*. Thus it follows:

1) That the possessive adjective takes the *definite* and the *indefinite article*, and that it may be preceded by any other determinative adjective. In the latter case it must be periphrased, as:

*Il mio cappello*, my hat.



*un mio cappello*, a hat of mine. \*)  
*ogni mio cappello*, every hat of mine.  
*quel mio cappello*, that hat of mine.  
*tre miei cappelli*, three hats of mine.

2) That it is sometimes *absolute*, sometimes *conjunctive*, and that in such a case the article is superfluous, as:

*Se fosse mio*, if he (it etc.) were mine.  
*Si chiamò suo tutore*, he called himself his (her) ward.

3) That the article is *omitted*, if the substantive is governed by a preposition, as:

*A mio piacere*, as I please (lit. at my pleasure).  
*Per tua colpa*, by your fault.  
*A (in) suo favore*, in his (her) favour.  
*Con nostro rincrescimento*, to my regret.  
*Da parte vostra*, for your part, etc.

4) That the article is likewise omitted, when the noun, preceded by the possess. adj., is used as an *ap-position*, as:

*Vidi Cecilia, sua amica*, I saw her friend Cecilia.

5) Names of relations with any termination *modifying the meaning* of nouns always require the article, as:

*La sua sorellina è molto amabile.*  
 His little sister is very amiable.  
*Il suo fratellastro è partito.*  
 His step-brother is departed.

6) In English, if several substantives immediately following one another are preceded by a possessive adjective, this adjective is not repeated before each substantive; in Italian it is, taking its respective article before it. Thus we cannot say, as in English: *I miei fratelli e sorelle*, my brothers and sisters; but: *I miei fratelli e le mie sorelle*.

7) The *Dative* of the personal pronouns is frequently used instead of the possessive adjectives. Thus:

*Egli si levò il cappello*, he took his hat off.  
*Le baciai la mano*, I kissed her hand.  
*Le sono fratello.*  
 I am her brother. (*Liter.* a br. to her.)

\*) The learner will see by the above examples that such English phrases should always be rendered by possessive adjectives in the *Nominative* or *Accusative* case. Thus: He is a pupil of mine, is translated either: *È un mio scolare*, or: *è uno scolare mio*.

In a similar manner, the simple *dative* of the pers. pron. is used, where the English employ a preposition with the pronoun, as:

*Prendevano piacere a toccargli quel tasto. (M.)*

They delighted in harping on this string with him.

8) In *exclamatory* sentences the adjective may occasionally *precede* the Possessive pronoun, as:

*Povero il mio padrone!* my poor master!

9) In expressions such as: *My head aches\**), etc. the Possessive adjective is not rendered in Italian, provided no misunderstanding arise by the omission. Thus:

My head aches.

*Mi duole il capo (ho male di testa).*

*Vedo che la mia mano è gonfia.*

I see that my hand is swelling.

10) The possessive adjectives *its*, *their*, referring to a foregoing noun substantive, may be translated by *ne*, though *suo*, *sua* is also met with. Ex.:

*Che pianta è questa?* what plant is that?

*Non ne conosco il nome,* I don't know its name.

When, however, the word to which *its* or *their* refers, occurs in the *same* sentence, *ne* is by no means admissible:

These trees are remarkable for their height.

*Questi alberi sono rimarchevoli per la loro altezza.*

11) Very frequently the Italians employ the possess. adj. *la mia*, *la tua*, *la sua* etc. and *il mio*, *il tuo*, *il suo* etc. where the words *opinione*, *ragione*, *idea*, *volontà* etc. and *avere*, *denaro* etc. are understood:

*Vi dirò la mia* (i. e. *opinione*), I shall tell you my opinion.

*Ha mangiato tutto il suo* (i. e. *avere*), he has eaten all his fortune.

12) Very seldom *suo* etc. is found in lieu of *loro*, as:

*Maledetti, non sanno i dover suoi* (Goldoni, «La sposa saggia», A. II. Sc. 7).

Confound them! They do not know their duties.

*Observation.* 1) The English employ more frequently the word *own*, as: *my own*, *your own*, *his own*, than the Italians *proprio*, *a*, after the possessive adjectives. It is therefore not

\*) See p. 105, Note 2.



necessary to translate this word whenever found in English. Thus in the sentence: *Egli vende l'anello di sua sorella ed il suo*, he sells the ring of his sister and his *own*, the addition of *proprio* would be rather superfluous.

2) *One's*, when referring to the foregoing nominative *one*, is commonly rendered by *il suo*, *la sua* etc., as: One must do one's duty, *bisogna fare il suo dovere*. In sentences, however, where the meaning might else become ambiguous, the whole phrase should be paraphrased. Thus: One loves one's children, may by no means be translated: *si ama i suoi figli* (See p. 117), but either: *noi amiamo i nostri figli*, or: *ogni uomo ama i suoi figli*, etc. \*)

3) Very seldom *gli* is used instead of *loro*, when this latter meets with *ne*, as:

*Nessun uomo di giudizio gliene avrebbe dato il parere. (M.)*

No reasonable man would have given them (i. e. to the two women) this advice.

(The usual construction would be: *ne avrebbe dato loro*.)

### Traduzione. 83.

My brother has sold his garden and mine; he has also sold my uncle's house and his own. (The) time flies; its loss is irreparable. He has sacrificed his sister's wealth and his own. Our poor brother has lost all his fortune. A ball was given in his honour. I saw it with my own eyes. Yesterday I got your letter and that of your father. In (*fra*) a few days you will get my answer and that of my father. A sojourn in the country (*campagna*) has its pleasures. This city excites surprise by (*con*) the magnificence of its buildings. Look at these boots! What do you think (*dici*) of their shape? What a beautiful river! How charming are its banks! It is but eight days since I live in this town; I do not yet know all its streets. I do not like gooseberries; their taste is too acid. If this carriage were mine, *I would have it* (*la farei*) fresh painted (*Infin.*). That pupil of yours has broken the window. For my part I have nothing to say. Your sister and his could not come. We speak of our children and of yours. Charles is a friend of mine; I hope he will also be yours. I shall do it for your sake (= in your favour). Do as you please (= at your pleasure). Who are those young ladies? They are pupils of mine. I most regrettingly see that I can not keep my promise. The poor woman has thrown

\*) With *bisognare*, however, the *possessive* pronoun is used, as:

*Bisogna fare il suo dovere.*

One ought to do one's duty.

herself at my feet. Within few days I shall have the pleasure of seeing again my parents. The newspapers comment the severe measures taken by the government; all [of them] wish to tell their opinions; I for my part am convinced that they are most reasonable.

### Reading Exercise. 84.

#### Continuazione di Cristoforo Colombo.

Ormai da due mesi stavano fra<sup>1)</sup> mare; erano corsi due mila miglia dopo aver toccate<sup>2)</sup> le ultime isole conosciute, nè vedévasi novità: tutti cadevano di<sup>3)</sup> coraggio e di speranza, tutti, eccetto Colombo. Al fine i compagni suoi protestarono risolutamente di non voler<sup>4)</sup> più oltre (*farther*) avanzarsi: ond'egli per disperato (*despairing*) dovette promettere che, se fra tre giorni non vedessero terra, volterebbero<sup>5)</sup> verso la patria. Passa il primo dì, e la terra non compare; vien a sera il secondo (*the evening of the second approaches*), e non compare ancora. Eppure Colombo confidava scoprirla, perchè non lasciava passare cosa (*anything*) inosservata. Erasi accorto che il vento non tirava più così dritto ed eguale, segno<sup>6)</sup> che qualcheda ne interrompeva il corso. Vide galleggiar alcune fronde d'alberi non più veduti: osservò egli<sup>7)</sup> uccelli, e persuaso che si dirigessero ai loro nidi, ne seguì il volo. Così la terra non era apparsa ancora, ma Cristoforo già se ne teneva sicuro<sup>7)</sup>, e disse ai marinai: stanotte<sup>8)</sup> vegliate tutti, che (*and then*) all' alba discernerete la spiaggia desiderata.

I marinai lo deridevano e gli intimavano che domani voltasse<sup>9)</sup> verso la Spagna o lo getterebbero ai pesci. Ma al primo schiarare dell' alba, ecco in fatti qualcheda di fosco<sup>10)</sup> orizzontale; tutti gridano: *terra, terra!* Tutti si prostrano ai piedi di Colombo quasi adorándolo: ma esso, umile in mezzo a tanta gloria, li invita a prostrarsi davanti al Signore, il quale dà lume e coraggio per le grandi imprese.

1) they were in . . . 2) *toccare*, to touch, here: to go ashore. 3) *cader di coraggio*, to lose heart. 4) *di non volere*, that they would not. 5) *voltare*, to return, to sail back. 6) *segno*, a proof. 7) *tenersi sicuro di qchs.*, to feel sure of something. 8) *sta*, for *questa*. 9) *voltasse*, he should return. 10) dark.

#### Díálogo.

Quanto tempo erano in mare Colombo ed i suoi compagni?

Quante miglia erano corsi?

\*) Even in affirmative sentences the Personal pronoun occasionally follows its verb for the sake of euphony or in order to render the expression more elegant.



Non avevano ancora perduto la speranza?  
 E volevano andare ancora più avanti?  
 Che dovette promettere loro Colombo?  
 E confidava sempre ancora scoprir la terra?  
 Di che cosa si era egli accorto in questo tempo?  
 Che ne conchiuse?  
 Non vide niente di particolare?  
 Perchè seguì C. il volo degli uccelli?  
 Che cosa dissero allora i marinai?  
 E si vide qualche cosa al far del giorno (*at daybreak*)?  
 Che cosa vuol dire quell' espressione „Orizzonte“?  
 Che fecero allora i marinai?  
 Come si mostrò Colombo in quel momento solenne?

## Eighth Lesson.

### On Adjectives and Numerals.

(See I. P. Less. 18.)

#### A. The Negation after the Comparative.

1) The verb preceded by a comparative is commonly accompanied by *non*, as:

He is *richer* than you think.

*È più ricco che non credete.*

NB. Yet *non* may be omitted, if no stress is laid on the negation, as:

*È più ricco che credi.*

If a negation or an interrogation precedes, *non* is not admissible in the second part of the sentence, as:

*Non è più ricco che credi.*

He is not richer than you think.

*Siamo noi altri più contenti che essa?*

Are we more content than she is? (That is to say: *we are not.*)

2) In *two* phrases contracted into *one*, i. e. where *two Nominatives* are found with the *same* verb, the *second Nominative* is very often preceded by *non*, as:

*Un paese dove le donne lavorano più che non gli uomini.*

A country where the women work more than the men.

NB. Here, too, *non* is not strictly necessary.

### B. Che or di before pronouns.

We said, Less. 19, I. P. that before pronouns *than* is rendered by *di*. Since, however, the Accusative of the pronoun preceded by *di* might sometimes cause a misconception, as in the sentence: *Egli mi ama più di te*, where it seems doubtful whether the meaning is: He loves me more *than thee* or *than thou*, we ought to say either:

*Egli ama più me che te*,  
He loves me more than thee;

or: *Egli mi ama più che tu*,  
He loves me more than thou (dost love me).

### C. Omission of the Article after the Superlative.

The Italians consider the Superlative otherwise than the English, i. e. they always use the Comparative in its stead. Where we speak f. i. of the "finest flower", the Italians understand a "finer" flower than all the others. Therefore they indifferently use or omit the article, when the superlative follows the noun. Thus:

*L'azione più generosa*, or *L'azione la più generosa*.  
The most generous action.

NB. It should be observed that by the use of the article the expression becomes somewhat more emphatic. When the superlative precedes, the article belongs to the *noun*, but not to the adjective, as:

*La più generosa azione*.

### D. Peculiarities of some Comparatives.

1) Sometimes the Superlative is used *after* nouns with the *indefinite* article, and even without any article at all, as:

*Un suolo il più fertile*.  
One of the most fertile soils.

2) Very rarely the *Superl. assol.* is employed (as in Latin) with the value of a *Superl. relat.*, as:

*Erano i Pazzi di tutte l'altre famiglie splendidissima*  
(Macchiav.).

(Then) the Pazzi were the most illustrious family of all others.

3) Sentences like this: *The finest, greatest, ugliest* etc., *thing to be found, to be imagined*, etc. are sometimes ren-



dered by *quel che* or *ciò che* (that which). The verb governed by *che* generally follows in the *Subjunctive* mood, as:

The finest thing to be found.

*Quel che si possa trovare di più bello.* (Liter.: that which one may find of the finest.)

But we may as well say:

*La più bella cosa che si possa trovare.*

4) In the First Part we stated, that *adjectives* as well as *substantives* are liable to having their sense modified by certain terminations. Besides (See I. P. Less. 7), the original idea of the adjective may be augmented by the word *grande* (commonly *gran*), by the prefixes *arci* and *stra* (= *extra*), or by the repetition of the adjective. Examples:

*Bello*, fine.

*Bellino*, nice, pretty.

*giovine*, young.

*giovinastro*, a bad young fellow.

*Una gran bella cosa*, a most beautiful (wonderful) thing.

*Un uomo straricco*, an extremely rich man.

*Una lettera arcistúpida*, a very stupid letter.

*Canteremo pian piano*, we shall sing quite low.

5) The following adjectives have *no positive*:

*Esteriore*, exterior.

*postremo*, latest, last.

*ulteriore*, further.

*estremo*, extreme.

*posteriore*, later.

*intimo*, inward.

*interiore*, interior.

*infimo*, lowest.

*inferiore*, inferior.

*supremo* } highest.

*superiore*, superior.

*sommo* }

*citeriore*, on this side.

*próssimo*, next.

*último*, last.

6) *Invariable* are: *Fù*, late, dead, deceased, (only used in public deeds\*); *pari*, equal; *impari*, unequal; *blù*, blue, and the adv. *già* used as adjectives with the signification *former*. Ex.:

*Giovanni, figlio del fu Giuseppe.* John, the son of the deceased Joseph.

*Via Cavour, già Via larga.* Cavour-street, former Great street.

\*) Otherwise one says: *buon' anima*. Ex.: *Mio padre, buon'anima, era nato ad Arezzo.*

*Substantives* are frequently employed like adjectives. In such a case they must, of course, agree in *gender* and *number* with the noun to which they refer, as:

*Un occhio scrutatore*, a searching eye.

*Rose colte da vergine mano* (Petr.).

Roses gathered by a virginal (*lit.* virgin) hand.

*Mezzo*, half, is *invariable* when *following*, and *variable* when *preceding* the noun (the reverse as in French); thus:

*Una casa mezzo bruciata*, a house half burnt down.

*Due libbre e mezzo*, two pound and a half. But:

*Una mezza libbra*, half a pound.

7) When *more* than *two* adjectives are used with a substantive, euphony requires them to follow, and the last is connected by *e* with the last but one, as:

*Un uomo brutto, avaro, negligente, e pauroso.*

An ugly, avaricious, negligent, and timid man.\*)

Such is also the case when *two* adjectives joined by *but* precede the noun, as:

*Un uomo povero ma onesto*, a poor but honest man.\*\*)

8) The signification of the following adjectives is somewhat altered by their *position*:

*Un pover' uomo*, a poor (unhappy) man.

*Un uomo povero*, a poor (indigent) man.

*Un fier' uomo*, a savage man.

*Un uomo fiero*, a proud man.

*Una certa cosa*, a certain thing (= some thing).

*Una cosa certa*, a certain (sure) thing.

*Gran cosa*, something important.

*Una cosa grande*, a great thing.

*Un grand' uomo*, a great man.

*Un uomo grande*, a tall man.

*Un nuovo cappello*, a new hat = another hat.

*Un cappello nuovo*, a new hat = a newly made hat.

*Un galant' uomo* (*galantuomo*), an honourable man.

*Un uomo galante*, a polite man.

*La sola mia figlia*, my only daughter.

*Mia figlia sola*, my daughter alone.

*Una doppia scrittura*, a double writing.

*La scrittura doppia*, double accounts (book-keeping).

*Un semplice ufficiale*, a simple officer.

*Un uomo semplice*, a silly fellow.

\*) Or, as in Italian: *A man u., a., n., and t.*

\*\*) Or: *a man p. but h.*

## O b s e r v a t i o n s.

1) Every adjective referring to the word *che cosa* (what?), is invariable, as:

*Che cosa ha detto*, what has he said?

2) If an adjective qualifies *two* substantives, it should follow these substantives and *be plural*, as:

*Ecco un sorcio ed un ratto morti.*

There is a dead mouse and a dead rat.

*Un lapis ed una penna bene temperati.*

A well made pen and pencil.

3) The English expression *to look* (healthy etc.) is translated: *aver l'aria*, *aver la ciera* (to have a mien). The adverb employed with *to look* is rendered by the respective adjective in the feminine gender. Thus: *to look angry* means: *aver l'aria irritata* (*essere imbroncito*). — *To look hearty* is: *aver buona ciera*.

## E. On Numerals.

(See I. P. Less. 15 and 16.)

1) *Cardinal* numbers, when used as substantives, take the article, as:

*Un tre*, the cipher 3.

*Il dieci*, the (number) 10.

*Il nove di cuori*, nine of hearts (in cards).

2) *One* before *hundred* or *thousand* is never translated in Italian, as: In the year one thousand eight hundred and seventy-eight, *nell' anno mille otto cento settant' otto*, or *nel mille* etc.

3) Apart from the formation of *compound* ordinal numbers indicated in the I. P., there is still another way of forming them immediately from the *cardinal* number by addition of the termination — *ésimo*\*). Thus instead of:

*quarantesimo primo* 41<sup>st</sup>, we may as well say: *quarantunésimo*,

*cinquantesimo ottavo* the 58<sup>th</sup>, or: *cinquantottésimo*.

4) Sometimes *primiero* is said in lieu of *primo*, first. This form, however, is not allowable in *compound* numbers. Thus: *ventesimo primo* or *ventunésimo*, the 21<sup>st</sup>, but never: *ventesimo primiero*.

\*) Euphony forbids to say *seisésimo* in lieu of *sesto*, sixth.



We subjoin the following Italianisms:

*Uno ad uno*, one after another.

*Due a due* etc., by pairs (couples), by twos etc.

*Verso le sei*, or . . . *le sei ore*, at about 6 o'clock.

*Suona un' ora* (*batte un' ora*), it has struck one o'clock.

*È l'una* } it is one o'clock.

*È un' ora* }

*Ad un' ora* } at one o'clock.

*Al tocco* }

*Un giorno sì, un giorno no* } every other day.

*Ogni due giorni*

*Ceneremo in dieci*, we shall be ten at supper.

*Vi erano da cento persone*, there were about a hundred persons.

*Quindici giorni fa* } a fortnight ago.

*Sono quindici giorni* }

*Fra otto giorni*, within a week.

*Domani a otto*, to-morrow week.

*Domani a quindici*, to-morrow fortnight.

*Entrambi sono amici miei*, both are friends of mine.

*Vi dirò due parole*, I'll tell you a few words.

*Queste mele costano cinque centesimi l'una*, these apples cost five centimes a piece.

#### Traduzione. 85.

Henry IV. was one of the greatest kings. Here is the eight of hearts. America was discovered in the year 1492. (There were thirty of us departing) We departed thirty. I dine at one o'clock and go to bed after midnight. In half a year I shall go to America. This fowl is half burnt. This day week I shall be twenty years old. In a fortnight I shall leave Vienna. We were about 40 persons at dinner. I have a few words to (*da*) tell you. My music-master comes every other day. Paul and Virginia were very ignorant. The house and (the) yard are small. Give me half a pound of butter und two pounds and a half of bread. What have you found, my dear friend? How were the two ladies dressed? The young girl had a white dress and a white bonnet. The old lady wore a brown cap. My late grandmother has often told me this story. I read in the papers that to-morrow the house of Pietro Cossa, son of the deceased Antonio, is [going] to be (*è da*) sold. Mr. Malatesta looks very angry to-day. That is the gentleman who came at about seven o'clock. Lewis is a handsome young man. Francis is a little man, but very strong. Spain is a fertile, but badly cultivated country. To-day I made the acquaintance of a very learned man. A sober, simple, regulated, and laborious life invigorates (the) body

and soul. My whole life was devoted to study. I know that you love me better (*più*) than he. The nuns usually go out by twos. Having sought (*Ger.*) in vain his good luck in great enterprises he returned to his first (*primiero*) occupation.

### Reading Exercise. 86.

#### Gli uccelli a Costantinopoli.

Costantinopoli ha una gaiezza<sup>1)</sup> e una grazia sua propria, che le viene da un' infinità di uccelli d'ogni specie, per i quali i turchi nutrono un vivo sentimento di simpatia e di rispetto.

Moschee, boschi, vecchie mura, giardini, palazzi, tutto canta, tutto gruga<sup>2)</sup>, tutto chiocciola<sup>3)</sup>, tutto pigola<sup>4)</sup>; per tutto si sente frullo d'ali<sup>5)</sup>, per tutto c'è vita e armonia.

I pàsseri entrano arditamente nelle case e beccano<sup>6)</sup> nelle mani dei bimbi e delle donne; le rondini fanno il nido sulle porte dei caffè e sotto le vòlte<sup>7)</sup> dei bazar; i piccioni<sup>8)</sup>, a sciami<sup>9)</sup> innumerevoli, mantenuti con lasciti<sup>10)</sup> di Sultani e di privati, formano delle ghirlande<sup>11)</sup> bianche e nere lungo i cornicioni<sup>12)</sup> delle cúpole e intorno ai terrazzi dei minareti; i gabbiani<sup>13)</sup> volteggiano<sup>14)</sup> festosamente intorno ai cicchi<sup>15)</sup>; migliaia di tortorelle<sup>16)</sup> amoreggiano fra cipressi<sup>17)</sup> dei cimiteri; intorno al castello delle sette torri crocitano<sup>18)</sup> i corvi e rotano<sup>19)</sup> gli avvoltoi<sup>20)</sup>; gli alcioni<sup>21)</sup> vanno e vengono in lunghe file<sup>22)</sup> fra il mar Nero e il mar di Mármara; e le cicogne<sup>23)</sup> gloterano<sup>24)</sup> sulle cupolette dei mausolei solitari.

Per il Turco ognuno di questi uccelli ha un senso gentile o una virtù<sup>25)</sup> benigna: le tórtore proteggono gli amori, le rondini scongiurano<sup>26)</sup> gl'incendi dalle case dove appendono il nido, le cicogne fanno ogni inverno un pellegrinaggio<sup>27)</sup> alla Mecca, gli alcioni portano in paradiso le anime dei fedeli.

Così egli li protegge e li alimenta<sup>28)</sup> per gratitudine e per religione, ed essi gli fanno festa intorno alla casa, sul mare e tra i sepolcri.

In ogni parte di Stambul si è sorvolati<sup>29)</sup>, circuiti<sup>30)</sup> rasentati<sup>31)</sup> dai loro stormi<sup>32)</sup> sonori, che spandono per la città l'allegrezza della campagna e rinfrescano continuamente nell' anima il sentimento della natura.

*Edmondo De Amicis.*

1) gaiety. 2) to coo. 3) to cluck. 4) to pip. 5) a fluttering. 6) to pick. 7) vaults. 8) pigeons. 9) swarms. 10) legacy. — 11) garlands. 12) cornices. 13) sea-gull. 14) to whirl. 15) top of a tower. 16) dove. 17) cypress. 18) to croak. 19) to whirl round. 20) vulture. 21) halcyon. 22) file. 23) stork. 24) to clapper. 25) charm., influence. 26) to keep off. 27) pilgrimage. 28) to feed. 29) to fly over. 30) to fly round. 31) to graze. — — — — — warms.



### Diálogo.

Che cosa deve Costantinopoli agli uccelli?  
 Che sentimento nutrono i Turchi per gli uccelli?  
 Dove e come si fanno sentire gli uccelli a Costantinopoli?  
 Che fanno colà i passerì e le rondini?  
 Che cosa formano colà i piccioni e dove?  
 Che fanno i gabbiani e le tortorelle?  
 Che fanno i corvi e gli avvoltoj?  
 Che fanno gli alcioni e le cicogne?  
 Qual senso e quale virtù hanno questi uccelli pel Turco?  
 Che fa il Turco per essi?  
 Che si sente stando a Stambul, e che bene fanno gli uccelli a quella città e ai suoi abitanti?

## Ninth Lesson.

### On the Pronouns.

(See I. P. Less. 22.)

#### A. Personal Pronouns.

1) If a Personal pronoun is followed by *che* (who, that), the *verb* should always agree with the pronoun, as:

*Tu che hai detto questa bugia.*  
 Thou that hast told this lie.

*Noi che siamo stati presenti.*  
 We that have been present.

2) In general the pronoun may be omitted, if it is not required for the distinctness of the sense, as:

*Addio! È tempo perduto per tutt' e due. (M.)*  
 Adieu! It is a mere loss of time for both of us.

3) The conjunctive Personal pronouns *ne*, of it, and *ci* or *vi*, there, to it, etc. only refer to *things*. *Ha dei libri? Ne ha molti.* Has he (some) books? He has many. But:

He speaks of him, of her.  
*Egli parla di lui, di lei*, but never *egli ne parla*.

Yet *ne* sometimes is also applied to persons. Ex.:  
*Avete veduto dei soldati? Ne abbiamo veduto una moltitudine.*

Have you seen (some) soldiers? We have seen many.

*Note.* *Ne* is often met with where it might be omitted, as in the following sentence:

*Di questi ne sono tanti.* [As in French: *De ceux-là il y en a beaucoup.*]

There are a great many of this kind.

Frequently *vi* is used pleonastically with the 2nd Pl., as:

*Non sapete quel che vi dite.* (*M.*)

You do not know what you are saying.

In poetry *ne* often replaces *ci*, us, to us, as:

*Ne dicono*, they tell us.\*)

*La vostra Magnificenza ne ha messi* (Bocc. Dec. 9, 1).

Your Honour has sent us.

4) Before *lui*, *lei*, *loro*, and sometimes before substantives the invariable pronoun *esso* is met with, as:

*Sono venuto con esso lui, con esso lei, con esso loro.*

I have come with him, with her, with them.

*Da esso imperiale, reale Governo.*

From this imperial, royal Government.

(By the addition of *esso* the expression is rendered more emphatic; before substantives it is commonly found in official documents.)

5) The masculine accusative *lo* is occasionally replaced by *il* before words beginning with consonants, except *s impura*, as: *il vedo*, I see him (it); *il so*, I know him (it). When preceded by one of the pronouns *mi*, *ti*, *si*, *gli*, *ci*, *vi*, or by the negative particle *non*, the *i* of *il* is commonly dropped, or both words are contracted into one, thus: *me'l*, *te'l*, *glie'l*, *ce'l*, *ve'l*, *se'l*, *no'l*, or *mel*, *tel*, *gliel*, *cel*, *vel*, *sel*, *noì*. Ex.: *mel dice* for *me il dice*, he tells me so.

6) If *vi* or *ne* meet with a conj. pers. pronoun, the latter follows, as:

*Vi ti vedo*, I see thee there.

*Ne la credo capace*, I think her capable of it.

NB. \*This is also the case, if both pronouns are affixed, as:

*Quasi toccasse a me di levarneta.* (*M.*)

As if it were my duty to rescue her (from it).

\*) *Ne* is frequently placed before the auxiliary verb, instead of preceding or following the principal verb, f. inst. *Non ne posso mangiare*, for: *non posso mangiarne*.



*Ci*, on the contrary, follows the pronoun, as:

*Mi ci recai*, I went there.

*Note.* *Nui* and *vui* are poetical forms for *noi* and *voi*, as *Nui chiniam la fronte* (Manz.), we bend our foreheads.

7) In *exclamatory* sentences, the pronoun used with an adjective should *follow*, as:

*Cara lei!* I say, my dear!

With the 3rd person of the pronoun, the *Accus.*, as being more sonorous, is preferred to the *Nomin.*, thus:

*Benedetto lui!* May he be blessed!

*Povera lei!* Poor thing! (of a female.)

It is a peculiarity of the Italian popular language that in *exclamations* the *demonstrative* pronoun is often added pleonastically, as:

*Ehi, quel signore!* I say, Sir!

*Quella signora!* I say, Madam!

8) The *feminine* of the pers. pron. referring to an understood word, like *idea*, *opinione*, *ragione* etc., is often used in the *Nominative* or *Accusative* case contracted into *la*, as:

*La* (i. e. *cosa*) *non va così*, that won't do (so).

*La mi pare strana*, the thing seems rather strange to me.

*La* \*) *è chiara*, it is clear.

Adjectives and other pronouns used with *la* must, of course, become *feminine*, as:

*La dico schietta*, I am speaking my mind freely.

*Note.* Even without any reference to one of the words *cosa*, *opinione* etc., *la* may be used in lieu of *ella*, as:

*La* (= *ella*) *venne finalmente*. At last she came.

*By itself* the *adjective* may likewise tacitly refer to an understood word like *idea*, *opinione* etc., in which case it should, therefore, be *feminine*, as:

*Oh, questa è grossa!* (M.)

Oh! that is nonsense indeed! [Lit. this (idea) is strong.]

9) The *Datives* and *Accusatives* of the conjoined pers.

\*) The pupil should be reminded that in such a case *la* is no *article*, as it undoubtedly is in the phrases *la mia*, *la sua* (i. e. *opinione* etc., See pag. 245, 11), but a personal pronoun.

Sauer, Italian Grammar. 5th edit.

pronouns, as well as the words *ci*, *vi*, and *ne*, are commonly written in *one* word with *ecco*, thus:

*Eccomi*, here I am; *éccolo*, here he is; *éccotene*, here you have of it, etc.

10) If by inversion a noun in the Acc. *precedes* the verb, the personal pronoun should be inserted (as in French):

*Queste sette medaglie le troverò.*

As for those seven medals, I shall find them.

*La vostra lettera l'abbiamo ricevuta, ma il danaro no.*

Your letter has come to hand, but not your money.

11) Sometimes the pronouns of the 3rd pers. are added, when a Nominative *precedes*, as:

*Affinchè i poveri prigionieri sorridano anch' essi* (Silv. Pell.).

So that the poor prisoners may also smile.

### On the Personal pronoun *it*.

1) *It*, when a *nominative*, is usually not translated, or is rendered by *egli*, as:

It is cold, *è freddo* or *fa freddo*.

It is easy, *gli è facile*.

It is long, *è un pezzo*, etc.

Frequently it is rendered by *la* (i. e. *cosa*) or *si*, as:

So it is, *la è così*.

As it be, *qual si sia*.

In sentences where great stress is laid on the Personal pronouns, as: *You have said it*, or *it is You* that... it is often expressed in a way not unlike the French forms *c'est moi qui*, *c'est vous qui* etc., as:

*Siete voi che l'avete detto.*

You have said it (French: *C'est vous qui l'avez dit*).

*Note.* In the foregoing sentence, the Nominative *voi* follows the verb; if, however, the Nominative *precedes* the verb, a demonstrative pronoun is required before *che*, as:

*Voi siete quelli che l'avete detto.*

You have said it (*lit.* You are those that have said it).

2) *It*, if an Accusative, corresponds to *lo*, as: *lo so*, I know it\*); *lo vedo*, I see it, etc.

\*) The English phrase: *You know!* is best translated: *Sa (Ella)!* but may not be so often repeated as in English. Such is also the case with the English: *I say!* which should be translated *sentì (senta or sentite)!*



3) In the First Part of this grammar, we hinted that the English way of answering simply with, *Yes, I am*, or *Yes, I do*, etc. is by no means admissible in Italian. Here we must carefully distinguish, whether in the preceding question the word to which the answer refers, has the *definite article* or a *determinative adjective*, as in the following sentences:

Are you the mother of this child? *Yes, I am* (sc. the mother).

Are these your gloves? *Yes, they are* (sc. mine).

In Italian, if the answer is not only *sì* or *no*, the whole sentence must be repeated:

*È Ella la madre di questo fanciullo? Sì, son la madre di questo fanciullo.*

*Sono questi i suoi guanti? Sì, sono i miei guanti.*

*Siete voi gli amici di questo disgraziato? Sì, siamo i suoi amici.*

If, however, the answer refers to a preceding *adjective* or *verb without an article* or *determinative adjective*, *lo* is placed before the verb of the answering phrase. Thus:

*È Ella ammalata? Sì, lo sono.*

Are you ill? *Yes, I am* (i. e. ill).

*Sono maritate queste donne? Sì, lo sono.*

Are these ladies married? *Yes, they are* (i. e. married).

*Siete cristiani? Sì, lo siamo.*

Are you Christians? *Yes, we are* (i. e. Christians).

4) In *comparative sentences* with *più*, *meno*, and *così*, *lo* is frequently used after *che*. After *più* and *meno* we either say simply *che*, or *di quel che*, or *che* followed by the negative particle *non*. Examples:

*È adesso più diligente che nol\*) fosse mai.*

He is now more diligent than he ever was.

*È più accorto di quel che pensate.*

*È più accorto che pensate.*

*È più accorto che non pensate.*

} He is more cunning  
than you think.

5) The following Italianisms with *la* are much in use:

*Me la pagherà*, he shall pay for it.

*Me la avete fatta*, you have played me a trick.

\*) *nol* = *non lo*. See p. 256; 7).

*Non vuol (Ella) intenderla, don't you see?*  
*Finitela una volta, have done!*

**Traduzione. 87.**

I shall write to him myself. To you I owe (*dovere*) (*transl.* You are [it] to whom...) my liberty and (my) life. Do you speak of my works? Yes, we speak of them (*ne*). Is this your house? Yes, it is. This young man is now less strong than he was when I saw him at Vienna. Are these girls really unhappy? Yes, they are (*it*). Do you see that woman with the basket on her head; is (*she*) it your cook (*f.*)? Yes, she is. Are you the workmen? Yes, we are. Have you your spectacles about you? Yes, I never go out without them. Is your friend with you? You know that I never go out without him. I have come with him. I found him there. I say, *my good friend* (*voi*), come hither, if you please! Happy *the man* (*lui*), who has found a true friend! They, that know nothing, will ridicule (*bur-larsi di qcs.*) the works of others. Is this man as poor as he says? I know that he has more money than you think. (The) Virtue is so necessary to (the) man, that he can (*potere*) not live without it. Have you money about you? I have none (*ne*) about me; but my brothers have some (*ne*) about them. Is the dog under the bed? No, he is not there (*vi*). How many planets are there? There (*ve ne*) are more than a hundred. He will soon see me and my sister. He told it to me and not to you. If you have so many books, please (*abbia la compiacenza di*) lend me one of them (*ne*). If I were you!\*) Thou wilt be punished like me. I am neither like you nor like him. (The) Virtue is amiable of (*per*) itself. Is it you, Alfred (*Alfredo*), or our neighbour who has planted this tree? It is I, who planted it. You and he were not attentive. Is it cold to-day? He shall pay for it! Are you soldiers? Yes, we are (*it*).

**Reading Exercise. 88.**

From *Le mie prigioni*.

Capo 58.

Acerbissima cosa, dopo aver già detto addio a tanti oggetti, quando non si è più che in due (*two*) amici egual-

\*) When the Personal pronouns, as in the above sentence, are governed by one of the verbs *essere*, *credere*, *parere*, and *supporre*, or when preceded by one of the comparative particles *come*, *siccome* or *quanto*, the *Accusative* and not the *Nominative* case should be employed, as: *me, te, lui, lei*, etc. Such is also the case with the exclamation, as: *Ahi misero me!* Alas, how unhappy I am!

mente sventurati, ah sì! acerbissima cosa è il dividersi<sup>1)</sup>. Maroncelli\*) nel lasciarmi<sup>2)</sup> vedéami infermo e compiangeva in me un uomo ch'ei probabilmente non vedrebbe mai più<sup>3)</sup>; io compiangeva in lui un fiore spléndido di salute, rapito forse per sempre alla luce vitale del sole. E quel fiore infatti, oh come appassì<sup>4)</sup>! Rivide un giorno la luce, ma oh in quale stato!

Allorchè mi trovai solo nella mia prigione e intesi serrarsi (*them shut*, See P. I. Less. 27) i catenacci e distinsi al barlume<sup>5)</sup> che discendeva da alto finestrucolo, il nudo pancione dátomi<sup>6)</sup> per letto ed una enorme catena al muro, m'assisi fremente su quel letto, e presa<sup>7)</sup> quella catena ne misurai la lunghezza, pensando fosse<sup>8)</sup> destinata per me.

Mezz'ora dappoi, ecco stridere<sup>9)</sup> le chiavi;\*\*) la porta s'apre: il capo-carceriere<sup>10)</sup> mi portava una brocca d'acqua.

«Questo è per bere,» disse con voce búrbera, «e dommatina porterò la pagnotta.»

«Grazie, buon' uomo.»

«Non sono buono!» rispose.

«Peggio<sup>11)</sup> per voi!» gli dissi sdegnato<sup>12)</sup>. «E questa catena,» soggiunsi, «è forse per me?»

«Sì, Signore, se mai non fosse quieta, se infuriasse, se dicesse insolenze. Ma se sarà ragionevole, non le porremo altro che una catena a' piedi. Il fabbro *la sta apparecchiando*<sup>13)</sup>.» Ei passeggiava lentamente su e giù<sup>14)</sup>, agitando quel villano mazzo di grosse chiavi, ed io con occhio irato mirava la sua gigantesca, magra, vecchia persona; e ad onta<sup>15)</sup> de' lineamenti non volgari del suo volto, tutto in lui mi sembrava l'espressione odiosissima d' un brutale rigore.

1) to part. 2) when he left me. 3) no more. 4) withered. 5) twilight. 6) given me. 7) after having taken. 8) whether it were. 9) *stridere*, to creak. 10) head-gaoler. 11) So much the worse . . . 12) indignant. 13) is preparing it. The verb *stare* is sometimes added to the Part. pres. in order to indicate an action being just performed. 14) to and fro'. 15) notwithstanding.

### Diálogo.

Come si chiamava l'amico di Silvio Pellico, imprigionato come questi allo Spielberg?

In quale stato vide Maroncelli il suo amico?

Che fece Pellico della catena che vide al muro?

\*) *Maroncelli*, an Italian poet, likewise a prisoner at the Spielberg.

\*\*) In Italian the Infinitive Mood is sometimes used instead of the Present tense. (See Less. 22, II. P.)



Chi gli fece la prima visita nella sua prigione?  
 Che cosa gli disse il carceriere?  
 Che fece dappoi?  
 Era già vecchio il carceriere?  
 Che promise il carceriere a Pellico?  
 Con quali sentimenti riguardò il prigioniero il vecchio?

## Tenth Lesson.

### B. Interrogative pronouns.

(See I. P. Less. 24.)

The difference between *quale*, *chi*, and *che* is as follows:

*Quale* denotes more distinctly a certain person or thing among others of the same kind. *Chi?* always refers to persons, *che?* to things. *Quale*, therefore, corresponds to the English *which?* whilst *chi?* means *who?* and *che?* *what?* The learner may compare the following examples:

*Chi è venuto?* who has come?

*Lo zio*, the uncle.

*Quale?* which (uncle)?

*Lo zio Carlo*, uncle Charles.

The English *what?* is rendered by *che?* or *che cosa?* When expressing surprise, it is generally translated *come*, as:

*Come! suo fratello è morto?* what! your brother has died?

### N o t e s.

1) *Cui* is very seldom interrogative, as:

*A cui* (for *a chi*) *lo darete?* To whom shall you give it?

2) In *indirect* questions *cui* also occurs as an *Accusative*, as:

*Non sapeva, cui avesse veduto.*

He did not know, whom he had seen.

3) The pronoun *chente* = *quale*, obsolete. Ex.:

*Chente fosse la povertà*, however great poverty may be.

### C. *Relative pronouns.*

It is of great importance to distinguish well these pronouns from the *interrogatives*. *Quale* without the article is *interrogative*, with the article, however, it is *relative*. Thus we may never say:

*Il quale volete*, which do you want? but: *Quale volete?*

Nor: *L'uomo chi ha detto ciò*, the man who said so.

But: *L'uomo che ha detto ciò*.

The pronoun *cui*, without a Nominative case, (Latin *cujus* and *cui*) never takes the definite article. Sentences like:

*Il fanciullo, il cui padre morì l'anno scorso,*

must therefore be considered *elliptical*, the preposition *di* being omitted before *cui*, i. e.:

*Il fanciullo il di cui padre morì l'anno scorso.*

The child whose father died last year.

NB. *Di cui* may also be placed *after* the substantive, thus:

*Il fanciullo il padre di cui (or del quale) morì, etc.*

*La madre, la cui (or la di cui) bontà è così grande; or*

*La madre, la bontà di cui or della quale è così grande.*

When an object is following after *cui*, the verb often takes its place between them, as:

*Il signore di cui conoscete il figlio etc.*

The gentleman whose son you know, etc.

Note. *Cui* without the article is frequently an *Accusative* case instead of *il (la) quale*. Sentences like: *il generale, il quale (or che) invitò a pranzo il colonnello*, the general whom the colonel invited to dinner, are somewhat *ambiguous*, as it seems doubtful whether *il quale* be Nominative or Accusative. To avoid a misconception, *cui* should be employed: *Il generale cui (whom) invitò a pranzo il colonnello*.

*Cui* ought to be employed of *persons* only; notwithstanding there are a great many examples to be found where *cui* refers to *things*. Seldom *cui* is used as a *Dative* case without *a* (as in Latin), viz.: *Il capitano cui scrissi*, the captain to whom I wrote, for *a cui scrissi*.

In ancient writers *cui* is also met with as a *Genitive* case, without *di*, and following its substantive, as:

*In casa cui morto era.* (Bocc.)

In whose house he had died.



In elegant language *onde* or *donde* are used instead of *dal* (*dalla*) *quale*, *da cui*, pl. *dai* (*dalle*) *quali*, *da cui*; yet these adverbs never refer to *persons*. Ex.:

*Que' begli occhi ond' escono saette.* (Petr.)

Those beautiful eyes from which arrows are flying.

Likewise *ove* and *dove* are used instead of *nel* (*nella*) *quale*, pl. *nei* (*nelle*) *quali*.

*Che*, when referring not to a *single word*, but to the *sentence* preceding, takes the *definite* article (not unlike the French *ce que*), as:

*Gli diede uno scudo, il che lo rese subito pulito.*

He gave him a dollar, which (*ce qui*) rendered him polite directly.

*Note.* In such a case *che* is declined like a substantive; yet instead of saying *del che*, *al che*, we may as well say *di che* and *a che*, but not *da che* for *dal che*, because *da che* (contr. *dacchè*) means *since*. (For *il che*, what, *lo che*, contr. into *locchè*, is in use.)

*Quale*, too, is sometimes met with as a *relative* pronoun, as:

*Una novella qual voi udirete.* (Bocc.)

A tale which you will hear.

*Il quale* rarely connects two *principal* sentences (as in Latin). Ex.:

*Fernando se n'andò alla badia, il quale come l'abate vide . . .* (Bocc.)

F. went away to the abbey; when the abbot saw this . . .

Italianisms occur with *che* and *uno*, such as:

*Un certo non so che*, a vague feeling (*un je ne sais quoi*).

*Un bel che*, a fine match.

*È un gran che*, it is something particular.

*NB.* English compound prepositions like *whereupon*, *wherewith*, *whereas*, etc. should be rendered by pronouns with prepositions, as: *Con che*, *wherewith*; *mentre che*, *whereas*, etc.

As in English, *chi*, mostly in proverbial expressions, is often used without being interrogative, instead of *quello che*, *he who* . . . Thus: *Chi va piano, va sano*, *he who goes slowly goes surely*.

*Note.* In poetry the preposition on which *che* depends, is often omitted, as:

*Questa vita terrena è quasi un prato, che'l serpente tra fiori giace. (Petr.)*

On earth life is like a meadow, where (*in che*, in which) the snake lies under flowers.

#### Traduzione. 89.

Which countries has Alexander the Great conquered? Here are two grammars, which do you prefer? With (*Di*) what did you occupy yourself during the long vacation? Which hero was greater, Cæsar, Alexander or Napoleon? What, you were bold enough (*avere tanta arditezza*) to tell him so? Who will come along with me, you or your sister? What is (the) human life? A philosopher has answered: 'A dream!' Who arrived from Turkey to-day? My brother. Which? Charles. The young lady whose mother told us this (*transl.*: gave us these) good news, is called Mary. What is there more important to mankind than universal civilisation? What is (*c'è*) the news (*di nuovo*)? Who retains this our earth in the immense space of the universe? On (*di*) what may I depend (*fidarmi*)? A little more glory, a little more riches — what is it all? In whose honour did the Egyptians erect their pyramids? In honour of their kings. Which of these girls do you like (*piacere*) most? That (one) with the fair hair and the blue eyes. Which is the divine voice that speaketh to us in this world? It is thou, conscience! Thou art the unerring judge of what is good and what is evil (*transl.*: of good and evil).

#### 90.

My friend's sister, who arrived yesterday, has set out (*partire per*) for Paris to-day. The physician's daughter of whom I spoke to you lately, has been married a few days ago. The means\*) the murderer made use of, are abominable. The house I come from (*uscire*), belongs to my father-in-law. The tulips whose colours are magnificent, have no (*translate: not*) smell. The state wherein I find myself is almost insupportable. The emperor Nero, of whose cruelty a Roman historian speaks, killed himself (*si diede la morte*) in the year 68 after Christ. There is (*c'è*) nothing which I oftener think (*Cong.*) of than (of) the unhappy fate of my friend. We believe (that which) what we see. What is true is also good. (The) virtue and (the) liberty are the conditions without which one cannot be happy. What I wish most (See page 134) is to see you happy. Let us see which will jump best. That is (*ecco*) [the thing] about which (*di...*)

\*) In Italian the relative pronouns cannot be omitted as in English.



I wanted to speak with you. What (transl. *the thing which*) the miser least thinks of, is to help the poor. Since I am here, I have not yet seen him. The gentleman to whom (*acc.*) your father paid a visit (*andare a trovare*), is my best friend (*il mio intimo amico*). The lady whose son I recommend you, is a niece of my wife. He gave (*dire*) me some hard (*brusco*) words, which offended me much. A vague feeling told me not to go there (*di non andarvi*).

### Reading Exercise. 91.

#### Continuazione del Capo 58.

Oh come gli uomini sono ingiusti, giudicando dall' apparenza e secondo le loro superbe prevenzioni! Colui ch'io m'immaginava agitasse<sup>1)</sup> allegramente le chiavi, per farmi sentire la sua trista podestà, colui ch'io riputava impudente per lunga consuetudine d'incrudelire<sup>2)</sup>, volgea<sup>3)</sup> pensieri di compassione, e certamente *non* parlava a quel modo con accento búrbero, *se non* per nascondere questo sentimento. Avrebbe voluto nascondere a me per non parer<sup>4)</sup> debole, e per paura ch' io ne fossi indegno; ma nello stesso tempo supponendo che forse io era più infelice che iniquo<sup>5)</sup>, avrebbe desiderato di palesarmelo.

Noiato della sua presenza, e più della sua aria di padrone, stimai opportuno<sup>6)</sup> d'umiliarlo, dicendogli imperiosamente, quasi a servitore: Dátemi da bere!

Ei mi guardò, e pareva significare<sup>7)</sup>: Arrogante! qui bisogna divezzarsi dal comandare.

Ma tacque, chinò la sua lunga schiena<sup>8)</sup>, prese in terra la brocca, e me la porse. M'avvidi<sup>9)</sup>, pigliándola, ch'ei tremava, e attribuendo quel trémuto alla sua vecchiezza, un misto<sup>10)</sup> di pietà e di riverenza temperò il mio orgoglio.

Quanti anni avete? gli dissi con voce amorevole. Settant'anni quattro, Signore: ho già veduto molte sventure e mie ed altrui.

Questo cenno<sup>11)</sup> sulle sventure sue ed altrui fu accompagnato da nuovo trémuto, nell' atto<sup>12)</sup> ch'ei ripigliava la brocca; e dubitai fosse (*whether it were*) effetto, non della sola età, ma d'un nobile perturbamento. Siffatto<sup>13)</sup> dubbio cancellò dall' anima mia l'odio che il suo primo aspetto m'aveva impresso.

Come vi chiamate? gli dissi.

1) = *Che agitasse*, that he shook. 2) to be cruel. 3) *volgere*, liter.: to turn, here: to feel. 4) to seem. 5) wicked. 6) convenient. 7) *significare*, to signify, here: as if he would say. 8) *schiena*, the spine, chine, figur. for back. 9) I perceived. 10) *un misto*, a mixed feeling. 11) hint. 12) *nell' atto*, at the moment. 13) *siffatto*, of this kind.

La fortuna, signore, si burlò di me, dandomi il nome d'un grand' uomo. Mi chiamo Schiller.

Indi in poche parole mi narrò qual fosse il suo paese, quale l'origine, quali le guerre vedute e le ferite riportate.

Era Svizzero, di famiglia contadina, avea militato contro a' Turchi sotto il generale Laudon a' tempi di Maria Teresa e di Giuseppe II, indi in tutte le guerre dell' Austria contro alla Francia, sino alla caduta<sup>14)</sup> di Napoleone.

14) *la caduta*, the downfall.

### Dialogo.

Quale fu la prima impressione che fece a Silvio Pellico il suo carceriere?

Aveva ragione?

Che gli disse il prigioniero?

E che rispose il carceriere?

Di che cosa s'accorse Silvio, quando il carceriere gli porse la brocca?

Quanti anni avea il vecchio?

Come si chiamava?

Di che paese era?

Che narrò poi Schiller al prigioniero?

Sotto qual generale avea militato?

Quali furono le guerre che avea vedute?

## Eleventh Lesson.

### Indefinite Pronouns.

As we said in the First Part, Less. 26, some of these very numerous words are always *adjectives*, i. e., they are never used without *substantives*; others, however, are *real pronouns*, and some of them may be employed as *adjectives* or as *pronouns*. If used with substantives, they are called *conjunctive*, if without, *absolute* indefinite pronouns.

1) *Ogni*, every, is always *conjunctive* and used in the Singular only, as:

*Ogni uomo*, every man: *ogni città*, every town.

*Note.* - Before *numerals*, like: *ogni cento anni*, and in the word *Ognissanti*, All-Saints'-Day, it is found in the Plural. With *ora* (hour) it is contracted into one word: *ognora*, always, and it is also followed by conjunctions and adverbs, as: *ogni qualvolta*, every time; *ogni dove*, everywhere etc.



2) *Ognuno, a*, every one, is always *absolute* and used in the *Singular without the article*, as: *ognuno lo dice, ognuno lo vuole*. A very rare form is *ognunque* for *ognuno*.

NB. Sometimes *everybody* or *every*<sup>1)</sup> *one* is rendered *negatively* by *non è chi . . . non*, as:

*Non è chi al primo vederlo non lo discerna.* (M.)

Everybody perceives it at first sight.

(Lit.: There is nobody who would not etc.)

In such a case the verb following *non* should be put in the *Subj. mood*.

3) *Ciascuno*,<sup>1)</sup> *a*, or *ciascheduno, a*, every one, is *conjunctive* as well as *absolute*. In the latter case it is used of *persons only*, in the former of *persons as well as of things*, as:

*Ciascuno (or ciascheduno) parla della sua generosità.*

Every one speaks of his generosity.

*Ciascuna volta che lo vidi.*

Every time I saw him.

4) *Nessuno (nissuno), niuno (neuno), veruno*, and *nullo*\*), none, nobody, no one, are *conjunctive* as well as *absolute*, and employed in the *Singular only*.

Except *nullo* which may be plural, if it means vain, naught, as: *le sue speranze sono nulle*, his hopes are naught. But in this case *nullo* is an adjective.

All these words are negative, and *veruno* is the most emphatic negation amongst them, corresponding to the English *none at all*. The learner should not forget that these pronouns, when before the verb, do not take the negative particle *non* (See I. P., page 65, 2), as:

*Nessuno (niuno, veruno) vi crede*, nobody believes you.  
But: *Non vi crede nessuno*.

NB. *Persona* with *non* (like the French *ne — personne*) occurs but rarely, as:

*Nella qual casa non dimorava persona.* (Bocc.)

In which house there lived nobody.

\*) After the word *senza*, and in sentences implying a question, prohibition, or doubt, these words lose their negative signification, and mean any one, any. Ex.: *Senza verun amico*, without any friend; *era qui nessuno?* has any one been here?

1) Lat. *quisque unus*.

5) *Alcuno*,<sup>1)</sup> *a*, any one, somebody, a few, several, many a, etc., is *conjunctive* as well as *absolute*, and used in both numbers. With the negative particles *non*, *nè*, etc. it means *none*, *nobody*. Examples:

*Alcuni di questi ragazzi*, several of these boys.

*Alcune ragazze*, a few girls.

*Non conosco alcuno*, I don't know any one.

*Conoscete alcuno?* do you know any one?

*Alcuno* is also found with a *neuter* signification, as:

*Era alcun che ne' suoi occhi.*

There was something in his look.

6) *Qualcuno*,<sup>2)</sup> *a*, or *qualcheduno*, *a*, any one, anybody, is *absolute* and used in the *Singular* only, as:

*È ella stata da qualcheduno?*

Have you been to see anybody?

(Occasionally *qualcuni*, *e*, may be found; these forms, however, are not quite correct.)

*Remark.* In poetry and in the loftier style *somebody*, *some one*, *anybody*, *any one*, are translated: *v'è (c'è) chi*, and negatively: *non c'è chi*, *non v'è chi*, as:

*Non c'è chi venga con me?* Will nobody come with me?

(*N'y a-t-il personne qui vienne avec moi?*) (See 2.)

7) *Qualche*,<sup>3)</sup> any, is only *conjunctive* and used in the *Singular*, but for both genders, as:

*Avete qualche libro*, have you any book?

When joined with *cosa*, it means something, as:

*Qualche cosa di buono*, something good.

Seldom *uno* is found before *qualche*, as:

*Una qualche significazione*, a certain signification.

8) *Chiunque*,<sup>4)</sup> *chicchessia*\*, and *chi si voglia*, whoever, whosoever, are *invariable* for both genders, *absolute* and *Singular*, as:

*Chiunque tu sia*, whoever you be.

9) *Qualunque*,<sup>5)</sup> whoever, whatever, every, is *conjunctive* and *invariable* for both genders, *Singular* and *Plural*. Ex.:

\* ) Derived from *chi che sia*, whoever it be: French, *qui que ce soit*.

1) Lat. *aliquis unus*. 2) Lat. *qualisquam unus*. 3) Lat. *qualisquam*. 4) Lat. *quicumque*. 5) Lat. *qualis unquam*.

*Qualunque libro*, any book whatever.

*Qualunque siano le vostre ricchezze*. However great your riches may be.

*Remark*. For euphony, a word may be inserted between *qualunque* and its substantive, as in the last example. When no substantive is used with *qualunque*, this pronoun is *absolute*, and *qualunque* should be followed by *di*, as:

*Qualunque di questi libri*, whichever of these books.

10) *Qualsisia* and *qualsivóglia*, plur. *qualsisiano* and *qualsivógliano*. These compounds\*) have almost the same signification as *qualunque*, as:

*Lo studio di qualsisia or qualsivóglia arte*.

The study of any art whatever.

*Qualsistano i dolori che abbiate*.

Whatever be your sufferings.

For the sake of greater perspicuity we give here the foregoing words arranged according to their signification:

- |                         |                                                                                                                                                                                                                  |
|-------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                         | $\left\{ \begin{array}{l} \text{ogni (always conj.).} \\ \text{ognuno (abs.).} \\ \text{ciascuno} \\ \text{ciascheduno} \end{array} \right\} \text{abs. and conj.}$                                              |
| 1) Each, every          | $\left\{ \begin{array}{l} \text{tutto.} \\ \text{chiunque, chicchessia, chi si voglia (abs.).} \\ \text{qualunque (conj.).} \\ \text{qualsisia, qualsivóglia (conj.).} \end{array} \right.$                      |
| 2) None, no one, nobody | $\left\{ \begin{array}{l} \text{nessuno} \\ \text{niuno} \\ \text{veruno} \\ \text{nullo} \end{array} \right\} \text{abs. and conj.}$ <p style="margin-left: 150px;"><i>alcuno</i>, with the negation.</p>       |
| 3) Anybody              | $\left\{ \begin{array}{l} \text{alcuno (absolute and conjunct.).} \\ \text{qualcuno} \\ \text{qualcheduno} \end{array} \right\} \text{absolute.}$ <p style="margin-left: 150px;"><i>qualche</i> (conjunct.).</p> |

Further peculiarities are presented by:

1) *Tutto*, in the Singular whole, all\*\*), in the

\*) Properly speaking, *qual si sia*, *qual si voglia*, whatever it be, whatever one pleases.

\*\*) Sometimes *tutto* is used in the Singular without an article before the substantive, and then signifies *ogni*. Ex.: *tutt' uomo*, every one; *tutta Italia*, all Italy. — As an adverb *tutto* is invari-



Plural all, requires the article before the following substantive, and is *absolute* as well as *conjunctive*, as:

*Tutta la casa*, the whole house.

*Tutti gli uomini*, all men.

*Così fan tutte*, liter. so they (fem.) do all.

2) *Tutto quanto*, *tutta quanta*, pl. *tutti quanti*, *tutte quante*, means all, altogether; this pronoun is commonly *absolute*, though some examples may be found, where it appears *conjunctive*; in gender and number it agrees with the substantive to which it belongs. Ex.:

*Ho veduto tutti quanti* (f. inst. *i soldati*).

I have seen them all (altogether).

*Le signore sono state derubate tutte quante*.

All the ladies [without exception] have been robbed.

*Ha venduto tutta quanta la roba*.

He has sold all the luggage.

Note. *Tutto quanto* is more emphatic than *tutto*.

3) *Tanto* (*cotanto*), *altrettanto*, as much as, so much, *quanto*, how much. These words are *conjunctive* as well as *absolute*.

*Mi diede tanto danaro*, he gave me so much money.

*L'ho veduto tante volte*, I have seen him so many times.

*Un tanto re*, so great a king.

*Quante lagrime*, how many tears!

*Egli ritornò con altrettanto danaro*.

He came back with quite as much money.

*Quanto ho da pagare?* what (how much) am I to pay?

*Tanto*, so much.

Observation. *Tanto* and *cotanto* often correspond to the adverbs so, so much, so very. In this case *quanto* means how, how very, and sometimes concerning, in as much as; being followed by the Dative. Ex.:

*Egli è tanto ammalato*, he is so ill.

*Deve soffrir tanto*, he must suffer so much.

*Il fanciullo gli piacque cotanto*, the child pleased him so much.

*Tanto meglio*, so much the better.

*Tanto peggio*, so much the worse.

*Quanto (inquanto) a me, non andrò*, as for me, I shall not go.

able; except for euphony's sake, as: *tutta sbalordita*, quite confused (f.). — Similar rules obtain with *tout* in French.

4) *Tanto* — *quanto*, *tanto* — *che*, are always separated by a word, and are rendered by: as well — as. In this adverbial signification they are *invariable*. Examples:

*I cibi tanto cotti quanto crudi.*

Eatables, cooked as well as raw.

*Tanto gli uni che gli altri.*

The one as well as the other.

*Tanto* — *quanto*, when meaning *as much*, pl. *as many* — *as*, is an adjective, and therefore agrees with the noun, as:

*Io ho tanto danaro quanto voi.*

I have as much money as you.

*Averò tanti amici quanti voi.*

I shall have as many friends as you have.

5) *Per quanto*, however, howsoever, whatever, is always *invariable* when placed as an *adverb* before an adjective or another adverb. Yet *per quanto* may occasionally be used as an adjective, in which case it is translated *whatever*. Examples:

*Per quanto caro mi sia*, however dear he be to me.

*Per quanto gli dica*, whatever I may tell him.

*Per quanto è in mio potere*, whatever is in my power.

*Per quanti sforzi egli faccia*, whatever efforts he may make.

*Quantunque*, which is always *invariable*, does not differ in its signification from *per quanto*.

6) *Alquanto*, *a*, is *conjunctive* as well as *absolute*, and used in both genders and numbers. If *conjunctive*, it means: *some*, *a little*, *few*, *several*; if *absolute*, *a few*, *several*. Ex.:

*Mi dia alquanto danaro*, please, give me a little money.

*Alquanti signori lo vedevano*, several gentlemen saw it.

*Absolute:*

*Alquanti erano venuti*, a few had come.

*Alquante partirono*, several (ladies) departed.

*Mi diede alquanto di birra*, he gave me some beer.

#### Traduzione. 92.

Every people has its heroes, and every religion its Gods. In this world every one must endeavour to fill his place worthily. I go to my grandmother's every fortnight, and from time to time also to other relations. By (*Secondo*) the calendar



winter begins on the 21<sup>st</sup> of December, but Allsaints' day often is the beginning of the cold season. Espronceda entered (*fr. entrare in . . .*) the city of Lisbon without having (*Infin.*) there any friend, any acquaintance. Has anybody been here? No, nobody was here. All my efforts have been useless. Have done with your stories! You well know that nobody believes you. Do you know any of these gentlemen? I know none of them. Have you any relation at Milan? Yes, I have many (of them). Is there anything better than the friendship of a virtuous man? Whoever has (*Cong.*) told you this tale, — he is a liar. You may be sure that he does not like (*voler bene*) you. However skilful he be, yet he will not be able to do that. We were all quite surprised. However amiable those ladies be, yet they have their faults. Each of these words has its signification. The wise man does not fear men, however mighty they may be. (The) men, however great or little they be, are well aware (from *sentire*) that they want one another. The count had given orders to receive well everybody, whoever he might be, during his absence. Regulus was (*rimanere*) firm, however great (*perquanto*) the promises were that the Carthaginians made him. The friends as well as the enemies of this man were moved by his fate. Shall you ever (*mai*) have seen as many towns as I? Whatever I tell him, (yet) he does what he pleases (*volere*). Give me some more beer. His words pleased me so much, that I could not withstand his request. If he had as much experience in commerce as I, he would have abstained from such affairs. How odious this man is to me! (*transl.* How me is odious this man.)

### Reading Exercise. 93.

#### L e m i e p r i g i o n i .

Capo 57.

Arrivammo al luogo della nostra destinazione il 10 d'Aprile.

La città di Brünn è capitale della Moravia, ed ivi risiede il governatore delle due province di Moravia e Silesia. È situata in una valle ridente, ed ha un certo aspetto di ricchezza. Molte manifatture di panni prosperavano (*were flourishing*) ivi allora, le quali poscia decaddero; la popolazione era di circa 30 mila anime.

Accosto alle sue mura, a ponente, s'alza un monticello, e sovr' esso siede l'infausta rocca di Spielberg, altre volte<sup>1)</sup> reggia<sup>2)</sup> de' Signori<sup>3)</sup> di Moravia, oggi il più severo ergástolo<sup>4)</sup> della monarchia austriaca. Era cittadella assai forte, ma i Francesi la bombardarono e presero a' tempi della famosa

1) formerly. 2) residence. 3) princes. 4) prison, jail, dungeon.

battaglia d'Austerlitz (il villaggio d'Austerlitz è a poca distanza). Non fu più restaurata da<sup>5)</sup> poter servire di fortezza; ma si rifece<sup>6)</sup> una parte della cinta<sup>7)</sup>, ch'era diroccata. Circa trecento condannati, per lo più<sup>8)</sup> ladri ed assassini, sono ivi custoditi, quali<sup>9)</sup> a carcere duro, quali<sup>9)</sup> a durissimo.

Il carcere duro significa essere obbligati al lavoro, portare la catena a' piedi, dormire su nudi tavolacci<sup>10)</sup> e mangiare il più povero cibo. Il durissimo significa essere incatenati, con una cerchia<sup>11)</sup> di ferro intorno a fianchi, e la catena infitta nel muro. Il cibo è lo stesso, quantunque<sup>12)</sup> la legge dica: pane ed acqua.

5) in order to . . . 6) to rebuild. 7) wall, rampart. 8) the greater part, mostly. 9) some . . . some; some . . . the others. 10) a wooden couch. 11) ring. 12) in so far as.

### Diálogo.

Come si chiama la capitale della Moravia?

Qual' è la situazione della città?

Vi sono molte manifatture?

Quanti abitanti aveva la città di Brünn a' tempi di S. Pel-  
Dov' è lo Spielberg? [lico?

Che era altre volte quella fortezza?

Da chi fu bombardata quella cittadella?

In che anno si diede (*was fought*) quella battaglia?

Da chi fu vinta (*won*)?

Che gente si trovava allora allo Spielberg?

Che cosa vuol dire essere condannato a *carcere duro*?

Che significa *carcere durissimo*?

Quale osservazione grammaticale si può fare intorno alla voce „carcere“?

## Twelfth Lesson.

### Indefinite Pronouns continued.

1) *Altro*, *a*, the other, another, is *absolute* as well as *conjunctive*, and refers equally to persons and things. When used *without* the article and in the Singular, it means *something else, a different thing*, as:

*Altro è criticare, altro scrivere.*

Criticising and writing are different things.

*È tutt' altro*, that is something quite different.

*Senz' altro* means: without further observation, *d'altronde, per altro*, besides, *tutt' altro*, any other thing.\*)

\*) In conversation the Italians often employ the word *altro*! or *altrocchè*! which correspond to the English *of course!* *to be sure!*



*Altra* (femin. Sing. without the article) means *another*, i. e. *lady, girl, etc.*, as:

*Altra non vuole* (Gold.), he will not take another.

*Noi* and *voi* sometimes precede the Plur. *altri, e*, in order to express *difference* or *community* or *sex* or *nation*, as:

*Voi altri Inglesi*, ye English.

*Noi altre donne*, we that are ladies.

*Noi altri non andremo*, as for us, we shall not go.

(French: *Nous autres Français*; *vous autres femmes*; *nous autres, nous n'irons pas*.)

*Altri*, another, *absolute* and *without* the article, is *masculine* and always *singular*:

*Se altri lo dicesse*, if another (gentleman, boy etc.) said so.

NB. 1) Rarely *altri* is found with the signification *one, people, they, many a man, etc.*

*Altri non vede*, many a man does not see.

2) *Altri* — *altri* often means *the one* — *the other*; as:

*Altri piange ed altri ride*.

The one cries, the other laughs.

2) *Altrui*, another one, other people, Singular and *absolute*, *without* the article and never in the Nominative case (See Less. 26. I. P. page 112).

NB. Frequently the *prepositions* are omitted before *altrui*. Thus we may say indifferently:

*Gli altrui difetti* or *I difetti altrui*.

The faults of others.

3) *L'uno e l'altro*, both, one and the other, are *absolute* and *conjunctive*, Singular and Plural, as:

*L'uno e l'altro lo disse*, both said so.

*Parlo dell' uno e dell' altro*, I speak of both.

*Dall' una e dall' altra parte*, from both sides.

4) *Entrambi* (*entrambo* is obsolete), both. This pronoun is only *masculine* and *absolute*, with the same signification as *l'uno e l'altro*, which latter, however, is more frequently used. Ex.:

*Un solo trono non ci può tener entrambi*.

One throne is not wide enough for both (liter.: can't keep us both).

5) *Ambe*, both, is only feminine, *conjunctive*, and requires the article after it, as:

*Ambe le sorelle*, both sisters.

Commonly *ambe* is followed by *due*, as:

*Ambedue le lingue*, both languages.

*Note.* *Ambo*, Singular, means a double number in the lottery. *Ambo*, Plur., is used both with masculine and feminine substantives, as *ambo i fratelli*, both (the) brothers; *ambo le sorelle*, both (the) sisters. In modern Italian, *ambi*, Plur. masc., and its compounds: *ambidui*, *ambedue*, *ambedui*, *amboduo*, *ambodue*, *ambiduo*, *ambidue*, *amendue*, *amendune*, *amenduni* etc., are commonly replaced by *tutti e due*.

6) *L'un l'altro*, one another, mutually, are used in both genders and numbers and always *absolute*, as:

*Ci amiamo l'un l'altro* (fem. *l'una l'altra*).

We love one another.

The pronouns *ci*, *vi*, *si*, corresponding to the respecting person of the verb, cannot be omitted.

Again,

1) *Tale* (*cotale*), such, such a one, is *absolute* as well as *conjunctive*, and employed with or without the *definite* and *indefinite* article, as:

*Tal libro*, such a book.

*Tali (tai) quadri*, such pictures.

*Un tale*, f. *una tale*, is more emphatic than *tale*, as:

*Un tale abito*, such a coat!

When used with the *definite* or *indefinite* article, with *questo* or *quello*, and followed by no substantive, it corresponds to the English *a certain*, *What's his name*, as:

*La signora tale*, Mrs. what's her name.

*Il tale mi disse*, a certain person told me.

*Un certo tale, un tale è qui*, a certain gentleman is there.

2) *Altrettale* means *the like*, *the equal*, *of the same kind*, is *absolute* and takes the article, as:

*I cotali sono già giudicati; gli altrettali aspettano la sentenza.*

These are judged already; their equals (those of the same stamp) await the sentence.

*Cotale* rarely occurs with the article. Sometimes it is used *adverbially*, as:

*Un cotal pocolino sorridendo mi disse . . .*

Smiling almost imperceptibly he said to me.

3) *Taluno*, *certuno*, many a one, some one, a certain, etc., is generally *absolute*, without the article, and only used of persons, as:

*Taluno non vuol credere*, many a man will not believe.

4) *Parecchi*, fem. *parécchie*, many a . . . , several, divers, is used in the Plural only, *conjunctive* and *absolute*, and takes no article, as:

*Parecchi dicono*, several say so.

*Parecchi de' miei scolari*.

Some, several, a few pupils of mine.

*Vi sono stato parecchie volte*.

I have been there several times.

*Remark.* *Many a . . . , most* (with the Plural following, as: *most men . . .*) cannot be literally translated, because the Italian language has no proper word for it, and must therefore be periphrased. Thus: *Many a peasant is poor*, is rendered either by:

*Più d'un contadino è povero*, more than one p. is poor, or

*Molti contadini sono poveri*, many p. are poor, or

*Parecchi contadini sono poveri*, several p. are poor.

*Many a man* is translated *taluno* or *parecchi* (with the verb in the Plural); or *tale* (French *tel*). Ex.:

*Tale ride oggi che non riderà più domani*.

Many a man laughs to-day that will no more laugh to-morrow.

(*Tel rit aujourd'hui qui ne rira plus demain.*)

*Mostly* is translated *per lo più* (the obsolete article *lo* instead of *il*) or *la maggior parte* (the greater part). Examples:

They were mostly robbers or murderers.

*Erano per lo più ladroni od assassini.* (S. Pall.)

*La maggior parte di queste dame . . .*

The majority of these ladies.

Phrases like: *I who . . . , he who . . .*, where a great stress is laid on the personal pronoun, always require *che* after the personal pronoun, whilst in English the relative pronoun may be omitted, as:



He, the greatest man of his age (he who was the greatest etc.).

*Egli, che fu il più grand' uomo de' suoi tempi.*

Finally, the learner is requested to note the following Italianisms:

*Quanto c'è da Londra a Parigi?*

How far is it from London to Paris?

*Vi ho cercato per ogni dove.*

I have looked for you everywhere.

*Non può gettar la colpa sopra di chicchessia.*

He cannot lay it to anybody's charge.

*Non vuol far altro che mangiare.*

He will do nothing else but eat.

*Vi darò un tanto il mese.*

I shall give you so much a month.

*Di qual professione sei?* what is your profession?

*Quanto è bello questo giardino!*

How beautiful this garden is!

*In tal guisa (modo),* in this way.

*A tal fine,* for that purpose.

*A tal segno che,* so that . . .

*Tant' è,* briefly then . . .

*Di tanto in tanto,* from time to time.

*Un tantino,* a trifle, a little bit.

*Quanto prima,* soon, as soon as possible.

#### Traduzione. 94.

Ye Frenchmen will always laugh at (*burlarsi di*) (the) other nations. Tell me, Sir, how far is it from Venice to Verona? Four hours by rail. Many a mother has lost her child. Many people think (*credere*) they have (*Inf.*) nothing else to (*da*) do than to enjoy themselves. From time to time one likes (*piace*) to read [some] poems. When shall you come back? I hope to come back soon. I will have nothing to (*da*) do with others, and besides, my time does not allow me to accept visits. Jesus Christ said: «You shall love (*Imperative*) one another.» Both were excellent generals; only (that) the one was more fortunate than the other. Most men will (i. e. wish to) reap without sowing (*Infinit.*)\*. It is mostly (a) mere fancy, if one thinks a loss irreparable (*transl.* that a loss be irrep.). Many a man sees and yet (*però*) will not

\*) For the English *pres. part.* when governed by a preposition, the *Infinitive Mood* is always used in Italian.

believe. (The) Count So and so has spoken with the Marchioness So and so. I that have always done my duty, am neglected and despised by you. In this (*tale*) way you will never succeed. Never tell others (*Dat.*) thy most secret thoughts. Briefly then, I won't! A certain gentleman has inquired after you. Many a man who would deceive others, is deceived (*restare ingannato*) himself. I should not believe it, if another had said (so) it.

### Reading Exercise. 95.

#### Continuazione del capo 57.

Salendo<sup>1)</sup> per l'erta di quel monticello, volgevamo gli occhi addietro per dire addio al mondo, incerti se<sup>2)</sup> il baratro<sup>3)</sup> che vivi c'ingoiava si sarebbe mai più schiuso per noi. Io era pacato<sup>4)</sup> esteriormente, ma dentro di me<sup>5)</sup> ruggiva<sup>6)</sup>. Indarno<sup>7)</sup> volea ricorrere alla filosofia per acquetarmi; la filosofia non aveva ragioni sufficienti per me.

Partito di Venezia in cattiva salute il viaggio m'aveva stancato<sup>8)</sup> miseramente. La testa e tutto il corpo mi dolevano; ardea<sup>9)</sup> dalla febbre. Il male fisico contribuiva per tenermi iracondo<sup>10)</sup>, e probabilmente l'ira aggravava il male fisico.

Fummo consegnati al soprintendente dello Spielberg, ed i nostri nomi vennero<sup>11)</sup> da questo iscritti. Il commissario imperiale ripartendo ci abbracciò ed era intenerito: — Raccomando a Lor Signori particolarmente la docilità, diss' egli; la minima infrazione alla disciplina può venir punita dal signor soprintendente con pene severe.

Fatta la consegna, Maroncelli ed io fummo condotti in un corridoio sotterraneo, dove ci s'apersero due stanze non contigue (*separate*). Ciascuno di noi fu chiuso nel suo covile<sup>12)</sup>.

1) walking up. 2) whether. 3) the abyss. 4) calm. — 5) within, in my heart. 6) *ruggire*, to roar with rage. 7) in vain. 8) fatigued. 9) *ardere*, to glow. 10) *tener iracondo qdn.*, to keep one in a state of rage. 11) *vennero*, were (See on the Pass. voice, p. 114, Note). 12) den.

#### Diálogo.

Quale era lo stato della salute di Silvio Pellico, quando partì di Venezia?

Che fecero i prigionieri mentre salivano l'erta del monticello?

Di che dubitavano?

Era tranquillo S. Pellico?

Poteva tranquillizzarsi con ragionamenti filosofici?

A chi furono consegnati i prigionieri?

Allorchè parti il commissario imperiale, che cosa disse loro?

Perchè?

Dove furono condotti poi?

Restarono insieme?

## Thirteenth Lesson.

### On Adverbs. On the Negation.

Page 135, *Note 3* we hinted, that in Italian *adjectives* are often employed instead of *adverbs*. Such is the case in a great many expressions, as:

*Andar diritto*, to walk straight on.

*Aver caro*, to like.

*Costare caro*, to be dear (*of price*).

*Cantar falso*, to sing false.

*Volare basso*, to fly low.

*Contar giusto*, to count rightly.

*Guardar fisso (fiso)*, to look at . . . fixedly.

*Parlar forte*, to speak loudly.

*Parlar piano*, to speak in a low voice.

*Veder chiaro*, to see clear.

*Scrivere dritto*, to write evenly or straight.

*Tener alto*, esteem, to keep in high esteem.

*Observation.* In Italian as in English there are a great number of adverbial expressions (*locuzioni avverbiali*), formed by the prepositions *di*, *a*, *da*, *fra*, *per* with substantives and adjectives. We here add some of those most in use:

*Fuor di misura* } beyond measure, extremely.  
*Oltre misura* }

*A buon mercato*, cheap.

*Da capo*, from the beginning, once more.

*Di nascosto*, secretly.

*A bocca*, by word of mouth.

*Per or di solito*, usually.

*Da senno*, in earnest.

*Da (per) scherzo*, in fun.

*Credere di sì, di no*, to think so, not to think so etc.

The Italians sometimes use the adjective instead of the *adverb*, if the idea expressed by the latter refers to the *substantive* rather than to the verb, as:

*Egli perdonò generoso al suo offensore.*

He generously pardoned his offender.

*Ha pagata cara la sua villania.*

He has dearly paid his rude behaviour.

*Andammo tranquilli a casa.*

We went home quietly.

The *highest degree possible* is expressed by the Superlative *without* the article, as:

*Quanto più presto potrò*, as soon as I shall be able.

*Più celatamente che potèano*, as secretly as they could.

### On the Negation.

1) The negative particle not is rendered by *non* and precedes the verb:

*Non voglio*, I will not.

*NB.* *Non* also means *no* (as an answer), and is stronger than *no*, as:

*Non, Signore!* Oh no, Sir!

2) The negation is emphasized by the addition of the words *punto*, at all; *nulla* or *niente*, nothing; *neppure*, not even, nor either; *già*, scarcely, and *mica*, not, which latter, however, is hardly used in writing. Each of the words here enumerated takes its place after the verb, which should always be preceded by *non*, as:

*Non credo questa nuova*, I don't believe this news.

*Non credo punto questa nuova*, I don't at all believe this news.

*Non lo crederò mai*, I shall never believe it.

*Non è mica una beffa*, it is no mockery at all.

*Non l'ho neppure veduto*, I have not even seen him.

3) The simple particles *Sì* and *No* are rendered more emphatic by the addition of *mai* (the French *mais*), as:

*Mai sì*, oh yes! *Mai no*, oh no!

By *già* the negation becomes less emphatic. These phrases have no equivalent in English and must therefore be paraphrased; thus:

*Non gli farà già male.*

I think it will not do him any harm.

4) The verbs *negare*, to deny, *temere*, to fear, *dubitare*, to doubt, have, as in English, the negation *non* in the second part of the clause only, when this is negative;



therefore not as in French where *ne* is used even when the second part of the clause is negative\*), as:

*Non nego ch'egli mi abbia avvertito.*

I do not deny, that he has informed me.

*Temo che venga*, I am afraid he will come.

*Temo che non venga*, I am afraid he will not come.

*Non dubito che vinca la lite.*

I do not doubt that he will carry the process.

NB. *Non dubitare* often corresponds with the English to be without fear, as: *non dubiti, Signore*, never fear, Sir! never mind, Sir!

8) The double negation *nè — nè*, neither — nor, requires *non* before the verb, as:

*Non voglio bere nè vino nè birra.*

I will drink neither wine nor beer.

Nor — either is commonly translated *nè anche*, as:

Nor I either, *nè anch'io* or *nè anche me*. (Also: *nep-pure io, nemmeno io*.)

Contrary to the English construction, *non* may be used:

1) After the comparative of *augmentation* or *diminution* (See II. P. Less. 9, p. 259, 4) in the *second* part of the sentence, if there is no negation in the *first*, as:

He is richer than I thought.

*Egli è più ricco ch'io non pensava.*

2) If, on the contrary, the first part of the comparison is negative, no negation is required in the second, as:

*Egli non è più ricco ch'io pensava.*

He is not richer than I thought.

(Or: *dì quel che io pensava*, which would be quite as correct.)

On *più*, *meno*, and *assai*.

These adverbs are also used as *adjectives* with nouns, as:

*Più uomini; meno donne*, more men; less women.

*Assai cavalli*, many horses.

Preceded by the article, *più* and *meno* become a kind

\*) But now and then we find sentences as:

*Non nego ch'egli non mi abbia avvertito.*

of *Superlative*, and the English nominative is then rendered by the *genitive* case, as:

*Il più degli uomini*, most men.

*Assai* now means *very* (and not *enough* like the French „assez“). When used with a noun which is preceded by an *adjective*, it means *many* and should be followed by *di*, as:

*Assai di buone ragioni*, many good reasons.

Without *di* it means *very*, as:

*Assai buone ragioni*, very good reasons.

### Observations.

1) *Già* is also used as an adjective and means *ancient*, as:

*Il già palazzo del Doge*. (S. Pell.)

The ancient palace of the Doge.

(*Poi*, too, is sometimes used adjectively, with the signification „the following, the latter” etc.)

2) *Peggio* and *meglio* are sometimes real substantives, importing an *abstract* idea of good or bad, as:

*Non cambierò il meglio per il peggio*.

I shall not change the better for the worse.

### Traduzione. 96.

Speak frankly with me, if you wish that I give (*Cong.*) you an advice. I can not just (*precisamente*) say that he is a swindler, but I have reasons to fear that he cheats me. We do not deny that he has rendered (*Cong.*) us several services, we only deny that he has a right to demand this sum. Such as can not write straight, make use of a linedpaper (*falsariga*). I will no bottled wine, I wish a light home-grown wine (wine of the country) which costs (*Cong.*) not too dear. Why do you speak in a low voice? If you wish that the others understand what you say, you must speak louder. I cannot sing so low, I should spoil my voice. Your brother offered to sell me his books cheaply, but I told him „no”, because I know that he sells them secretly. Every cultivated nation seeks to keep her name in high esteem. If you have rightly counted the money, you will have found that two shillings are missing. The foreigner at first looked fixedly at me, then he shook hands with me (*transl.*: he gave me the hand). Do you believe what he told you? Oh no, Sir, I do not believe it at all. Have you broken my watch? Not I. He answered my letter promptly. We are afraid it will rain to-mor-



row and we will not be able (*potere*) to make our excursion. I shall give eating (*tr. to (da) eat*) and drinking (*to (da) drink*), but no money. You are cleverer than I thought. When we saw the thunderstorm approaching, we quickly returned home. Play this march once more! The king usually takes a walk at three o'clock. Many a word spoken in fun has caused great mischief.

### Reading Exercise. 97.

#### Il Miracolo delle noci.

... Oh! dovete dunque sapere che, in quel convento, c'era un nostro padre, il quale era un santo, e si chiamava il padre Macario. Un giorno d'inverno, passando per una viottola<sup>1)</sup>, in un campo d'un nostro benefattore, uomo dabene anche lui, il padre Macario vide questo benefattore, vicino a un suo gran noce; e quattro contadini, con le zappe<sup>2)</sup> in aria che principiavano a scalzar la pianta<sup>3)</sup>, per metterle le radici al sole. — Che fate voi a quella povera pianta<sup>4)</sup>? domandò il padre Macario. — Eh padre, son anni ed anni che la (ella) non mi vuole far noci, ed io ne faccio legna. — Lasciatela stare disse il padre, sappiate che quest' anno la (ella) farà più noci che foglie. Il benefattore che sapeva chi era colui che aveva detta quella parola, ordinò subito ai lavoratori, che gettassero di nuovo la terra sulle radici e chiamato il padre che continuava la sua strada — padre Macario, gli disse la metà della raccolta sarà per il convento. Si sparse la voce della predizione, e tutti correvano a guardare il noce. In fatti a primavera, fiori a bizzeffe<sup>5)</sup> e, a suo tempo, noci a bizzeffe. Il buon benefattore non ebbe la consolazione di bacchiarle<sup>6)</sup>; perchè andò, prima della raccolta a ricevere il premio della sua carità. Ma il miracolo fu tanto più grande come sentirete.

1) lane. 2) pick-axe. 3) to uncover the tree. 4) tree. 5) in abundance. 6) shake.

#### Diálogo.

Chi viveva una volta in un convento?

Che cosa vide un giorno?

Che cosa faceva fare il benefattore?

Che disse il padre Macario?

Che rispose il benefattore?

Che profetizzò il padre?

E allora il benefattore che fece e che promise al convento?

Si verificò la predizione?

Ma che avvenne frattanto del benefattore?

## Fourteenth Lesson.

### On Prepositions.

In Less. 32, I. Part, we have seen that a very limited number of Italian prepositions simply govern the Accusative case, and that by far the greater part require another preposition after them. Over and above the true prepositions, there are a good many *prepositive locutions*, i. e. adverbs used with *di*, *a*, and *da*, or *adjectives* and *participles* used as prepositions. We now subjoin an alphabetical list of all these words with the prepositions governed by them. They are:

*A* } at, in etc. See Less. 4, II. P.  
*ad* }

*accanto a* } near, aside. — *Accanto al muro*, near the wall.  
*allato a* }

*anzi*, before. — *Anzi la festa*, before the feast. *Anzi* is seldom used as a preposition; *avanti*, *innanzi*, and *dinanzi* are preferred.

*appo*, near (now obsolete).

*appresso*, see *presso*.

*avanti*, before, occurs with *di* and also with *a*. — *Avanti di me*, before me; *avanti alla casa*, before the house.

*Circa*, towards, about, concerning, governs the *Acc.* — *Circa la faccenda*, concerning the matter. Seldom with *a*, as: *Circa alla sua condotta*, as to (concerning) his behaviour.

*contro (contra)*, against. — *Contro la verità*, against truth. — Before person. pronouns also with *di*, as: *contro di me*, against me, and seldom with *a*, as: *contro al destino*, against fate. NB. *Contra* is less in use than *contro*.

*Da*, from, at, by, since. See Less. 4, II. P.

*dattorno*, near, in the neighbourhood, takes *di* and *a*, as: *dattorno al (del) mio paese*, in the neighbourhood of my village.

*davanti*, before, governs the *Acc.* and besides *di*, *a*, and (rarely) *da*, as: *Davanti il, del, al, dal* (seld.) *giudice*, before the justice (*davante* is obsolete).

*dentro*, in, within, commonly with the *Accus.*, but also with *di* (before person pron.) and *a*, as: *dentro di me*, within me (my heart); *dentro al (il) mio cuore*.

*di*, of, see Less. 4, II. P.



*dietro*, behind, commonly with *a*, as: *Dietro alla casa*, behind the house; seldom with the *Acc.* or with *di* (with pers. pron.): *dietro di me*, behind me.

*dinanzi*, before; commonly with *a*, as: *dinanzi al re*, before the king. Sometimes with the *Acc.* Frequently this word denotes *preference*, as: *Lo amò dinanzi agli altri suoi figli*, he loved him better than his other children.

*dopo*, after, behind. — Commonly with the *Acc.*, as: *dopo il re*, after (behind) the king; also with *di* (pers. pron.), as: *dopo di Lei*, after you *dopo lei*, after her. With *a* it signifies *place*, as: *Dopo al re venivano i cortigiani*, after (behind) the king came the courtiers.

*Entro*, in, within; sometimes with *a*, as: *Entro a due mesi*, within two months.

*Fino* (also *sino* and joined with *in* = *infino*, *insino*; with *per* only *persino*, even), means *till*, *until*, and governs *a*, as: *fino alla città*, as far as the town. — With *da* it signifies *from*, as: *fin da quel tempo*, from that time. When used as an *adverb*, this word means *even*, as: *L'ho fino accolto in casa mia*, I have even received him in my house. — *Fino* with the *Accus.* is very rare.

*fra* (*infra*), between; among. — Commonly with the *Accus.*, as: *fra la casa ed il giardino*, between the house and the garden. With *di* before pers. pron., as: *dissero fra di loro*, they said to each other. *Tra* is only another form of *fra*.

*fuori* (seld. *fuora*, and absol. *fuore*), out of, outside. — Commonly with *di*, as: *fuori d'uso*, out of use. (*Fuora* is an exclamation frequently heard at the theatre, if an actor or singer is «encored».)

*Giusta*, conformably, agreeably (*giusto* is obsolete), only with the *Accus.*, as: *giusta la prescrizione*, in conformity with (conformably to) the prescription.

*In*, in. Only with the *Accus.* (See Less. 4, I. P.). *In* is frequently coupled with *su* and in this case signifies *on*, *upon*, or *towards*, as: *In sulla tavola*, on (upon) the table; *in sulla sera*, towards the evening. With *da* it means *till*, *up to*, as: *Da trenta in quaranta franchi*, 30—40 francs.

*incontro* (*incontra*), against, contrary to; opposite; as: *incontro al suo volere*, contrary to his desire; *incontro al palazzo*, opposite (to) the palace. — *Andare incontro a . . .* means: to go to meet somebody.

*infra*, see *fra*.

*innanzi*, before (of time), commonly with the *Accus.* (*a* not excluded). Ex.: *Innanzi (a) quel tempo*, before that time.

In all other significations it takes *a*, as: *L'amo innanzi ad ogni altro*, I love him more than any other.

*intra*, see *tra*.

*Lungo*, along, governs only the *Acc.*, as: *Lungo (a lungo) la spiaggia*, along the shore.

*Oltre* (antiq. *oltra*), above, besides, commonly with *a* and also with the *Accus.*, as: *Oltre a due mesi*, more (longer) than two months; *oltre le sue forze*, above his strength. — Seldom with *di*, as: *Oltre di ciò*, besides that. (*Oltre a ciò* is commonly contracted: *Oltracciò*.)\*)

*Per*, for, though, governs only the *Acc.* (See Less. 4, I. P.).

*presso*, near, governs the *Accus.*, as: *presso la chiesa*, near the church. — Frequently also with *a*, as: *pressa alla città*, near the town. — Seldom with *di* (bef. pers. pron.), as: *presso di me*, near me. When meaning *about*, it requires *a*, as: *presso a 12000*, about 12000. *Appresso*, adverb, sometimes signifies *after*, as: *appresso la cena*, after supper. — *A un di presso*, is an Italianism and means *about, near, almost*.

*Secondo*, conformably, according to, governs only the *Accus.*, as: *secondo la stagione*, conformably to the season.

*senza*, without, commonly with the *Accus.*, as: *senza danaro*, without money. With pers. pron. it takes *di*, as: *senza di te*, without thee.

*sopra* (*sovera*), on, upon, above, governs the *Accus.*; rarely with *di* and more seldom still with *a*, as: *Scagliarsi sopra il nemico*, to rush upon the enemy; *sopra del tetto*, upon the roof; *sopra al monte*, on the mountain.

*sotto*, under, beneath, commonly with the *Acc.*: *sotto la tavola*, under the table. Before pers. pron. also with *di*: *guardate sotto di voi*, look beneath you. Very seldom with *a*.

*su* (rarely *sur*), on, upon. — Commonly with the *Acc.* Before pers. pron. also with *di*, as: *Su di me*, upon me. (*Su* with *in* see *In*.)

*Tra*, see *Fra*.

*Verso*, towards, with the *Acc.* — Before pers. pron. with *di*, as: *verso di me*, towards me.

*Note.* *Adjectives* and *Participles* used as *Prepositions* all govern the *Accus.* Such are: *Durante*, during; *eccetto*, except; *mediante*, by means of; *nonostante*, notwithstanding; *rasente*, along, and *salvo*, except (the French *sauf*), as: *Durante l'inverno*, during the winter, *rasente il muro*, along the wall etc.

\*) As we already hinted, the first consonant of the *second* component of contracted prepositions, adverbs etc. is commonly doubled: thus *Oltre a ciò*, contr. *oltracciò*.



In order to assist the pupil in correctly translating the English prepositions most in use, we subjoin an alphabetical list of them with their respective translation:

**At**, usually *a*: at dinner, *a pranzo*; at school, *a scuola*; at six o'clock, *alle sei*; at Turin, *a Torino*.

**By**, with the Passive voice, is translated *da*, as: by my father, *da mio padre*. By night, *di notte*. By God, *per Dio*. Word by word, *parola per parola*. By, meaning near, is *presso*: By the bridge, *presso il (vicino al) ponte*. By land or water, *per mare e per terra*. Denoting a means, it is commonly *con*, as: By force, *con forza*; by practice, *con esercizio*.

**In**, when speaking of a town, is commonly *a*: In Paris, *a Parigi*. In London, *a Londra*. When speaking of a country it is always *in*, as in English. Ex.: In Spain, *in Ispagna*.

**Into** is *in*, as: Put it into your pocket, *mettételo in tasca*.

**On**, when meaning upon, is *su*, as: On the table, *sulla tavola*; when meaning close to, it is likewise *su*, as: Frankfort on the Maine, *Francoforte sul Meno*. Denoting time it is commonly suppressed, as: On Monday, *Lunedì*. On Tuesday, *Martedì*. On which day? *qual giorno?* Other phrases are: Go on! *avanti!* On my arrival, *al mio arrivo*. On horseback, *a cavallo*. On foot, *a piedi*. On that condition, *con (a) questa condizione*.

**To**, when denoting a direction to a town, is *a*: to a country, *in*, as: I go to Paris, *vado a Parigi*. We go to London, *andiamo a Londra*. I go to Spain, to America, *vado in Ispagna, in America*. To a person's house is *da*, as: I go to my aunt's, *vado da mia zia*. I was at your house, *Io fui da voi* (also *a casa vostra*). *Da*, however, cannot be employed when the dwelling-place of the speaker is meant; it would be incorrect to say: *Io fui da me*, I was at home; it should be: *a casa mia*.

**With** is commonly *con*, as: He went with me, *egli andò con me*. Frequently it is translated *di*, especially after verbs and adjectives, as: Satisfied with a little bread, *contento d'un poco di pane*. Filled with gold and silver, *pieno d'oro e d'argento*. To begin with, *cominciare con*. With me, with thee, with him, *meco, teco, seco*. (Latin *mecum, tecum*, etc.) In Poetry also: *nosco, vosco* for *con noi, con voi*.

#### Traduzione. 98.

I write to my brother. I am at my brother's. Are you going to the milliner's? We go to meet our mother who

comes back from her walk. Do you recollect (*di*) the promises you gave (made) me? I have been four years at Frankfort on the Maine. At the ball I found a gentleman whose acquaintance I had made at Rome. We are dressed according to the season. Amongst (*presso*) the Turks one may find very singular customs. We arrived at Venice by night. We do not fight against truth and right, but against wrong and calumny. By four o'clock in the afternoon, about (*all'incirca*) two hundred persons had arrived. The English poet Chatterton died in the prime of his age (*nel fiore dell'età*). What will you do with so many books? Are you not satisfied with those you have? He began to sing an opera-tune in (*a*) loud voice. (In) this year we shall set out for America. How much have I to pay for these flowers? At your pleasure (*a piacere*). He said that by and by (*presto o tardi*) he should get the situation. This day week (*oggi a otto*) we shall have Easter. He sent one messenger after another. For God's sake (*per l'amore di Dio*), stand out of the way! The books lay all pellmell (*alla rinfusa*) on the sofa. From the 12th of July we shall live in the country. He was beside himself with joy. He has offended even his friends by his thoughtless words. This gentleman is said to dispose of (*transl.*: According to what one says, this g. disposes of) considerable funds. Hoping that you will be satisfied with my consignment, and will soon favour me with (*di*) new commissions, I remain Yours most respectfully (*transl.*: I am with all respect your most humble . . .).

### Reading Exercise. 99.

#### Continuazione del Miracolo delle noci.

Quel brav'uomo aveva lasciato un figliuolo di stampa<sup>1)</sup> ben diverso. Or dunque, alla raccolta, il cercatore andò per riscuotere la metà<sup>2)</sup> che era dovuta al convento; ma colui se ne fece nuovo<sup>3)</sup> affatto ed ebbe la temerità di rispondere che non aveva mai sentito dire che i cappuccini sapessero far noci. Sapete ora cosa avvenne? Un giorno, (sentite questa) lo scapestrato<sup>4)</sup> aveva invitato alcuni suoi amici dello stesso pelo, e gozzovigliando<sup>5)</sup> raccontava la storia del nocce e rideva dei frati. Que' giovinastri ebber voglia d'andar a vedere quello sterminato mucchio<sup>6)</sup> di noci, e lui li mena su in granajo<sup>7)</sup>. Ma sentite: apre l'uscio, va verso il cantuccio<sup>8)</sup> dove era stato riposto<sup>9)</sup> il gran mucchio, e mentre dice: guardate, guarda egli stesso e vede . . . che cosa? Un bel mucchio

1) stamp, character. 2) half. 3) to feign to ignore. 4) ras-cal. 5) to feast. 6) heap. 7) grain-elevator. 8) corner. 9) to put.



di foglie secche di noce. Fu un esempio questo? E il convento, invece di scapitare<sup>10)</sup> ci guadagnò; perchè, dopo un così gran fatto, la cerca delle noci rendeva tanto, tanto, che un benefattore, mosso a compassione del povero cercatore, fece al convento la carità<sup>11)</sup> d'un asino, che ajutasse a portare le noci a casa. E si faceva tant' olio, che ogni povero veniva a prenderne, secondo il suo bisogno; perchè noi siamo come il mare, che riceve acqua da tutte le parti e la torna<sup>12)</sup> a distribuire a tutti i fiumi.

10) to lose credit. 11) to make a present. 12) again.

### Diálogo.

Che figliuolo aveva lasciato quel brav' uomo?  
Come si comportò egli e che disse al frate cercatore?  
Lo scapestrato chi aveva invitato un giorno?  
Che faceva e che raccontava?  
Che cosa desiderarono vedere quei giovinastri?  
E alla fine che cosa videro tutti?  
Ne derivò danno o guadagno al convento?  
Che cosa donò un benefattore al convento e perchè?  
Come sono i conventi al dire di fra Galdino?

## Fifteenth Lesson.

### On Conjunctions.

The most important observations on this part of speech have been made in the First Part, Lesson 33. We now add some peculiarities in the use of the conjunctions:

1) *Che* governs the following verb in the Subjunctive Mood:

a) if the first part of the sentence expresses something *uncertain* or *doubtful*, thus after all words importing *fear*, *fancy*, *belief*, *hope*, *command*, *prohibition*, *doubt*, *prayer*, etc., as:

*Dubito ch'egli dica la verità.*

I doubt whether he speak the truth.

*Dicono che la guerra sia dichiarata.*

They say that war is declared.

*Voglio che vi andiate,* I wish you to go there.

b) In expressions importing a *desire* or *threat*, where in English the conjunction is commonly omitted, as:

*Che Dio ti benedica*, God bless you!

*Ch'egli non sia introdotto*, he must not be introduced.

(*Che*, like *se*, is sometimes omitted, as: *Dubitai, fosse effetto d'un nobile perturbamento*. I thought [doubted whether] it was the effect of some noble impulse.)

c) On the contrary, *che* governs the Indicative Mood, if something is represented as beyond all doubt, as:

*So, ch'egli non era a casa.*

I know that he was not at home.

*Ho letto che la guerra è dichiarata.*

I have read that war is declared.

*Vedremo, ch'egli è innocente.*

We shall see that he is innocent.

d) Such is also the case when a *future action* is expressed, as:

*Sono persuaso, ch'egli non lo farà.*

I am sure that he will not do it.

As already observed (First Part, Less. 33) the Italian conjunctions are mostly *compounds* of *che* with other words. It therefore frequently occurs, especially in Poetry, that the simple conjunction *che* is used instead of its compound, as:

*Che non rispondi?* why (*perchè*) do not you answer?

*Che l' ciel gli diè favor.* (*Tasso*)

Because (*perchè*) heaven gave him grace.

*Rallentate il passo, che vi possa seguire.*

Slacken your pace that (*affinchè*) I may be able to follow you.

e) Frequently *che* (with the *Indicat.*) obtains in sentences, where this conjunction unites two *principal* sentences, whereof the second expresses a *consequence* of the first, as:

*Domándami francamente, ch'io ti risponderò.*

Ask me freely, and I shall answer you.

f) Very often *che* is met with after a *substantive* denoting *time*, where the English idiom requires *that* or *when*, or where the conjunction is *omitted*, as:

*Il primo giorno che uscì.*

The first day (that, when) he went out.



g) A peculiar construction is *che* immediately after a *participle*, which then agrees in gender and number with its complement following or understood, as:

*Detta che ebbe la parola*, he sooner had he said the word.  
*Trovata che, l'avremo.* (Bocc.)

As soon as we shall have found it (*viz.*: *la pietra*, the stone).

Here *che* with the Participle is used instead of an *adverb* of time or manner such as: *tosto che*, *subito che*, *appena che*, etc. (See Less. 23, II. P. On the Participle).

1) Joined with *non* („*non che*“) this conjunction forms Italianisms, which must be paraphrased with *far from*, *let alone*, *to say nothing of*, *not to mention that*, *much less* etc.

*Non gli era stato detto cosa che potesse indurre augurio non che sospetto di sciagura.* (M.)

He had been told nothing that could seem a foreboding, let alone an anticipation of misfortune.

*Non che pensare a trasgredire una tal legge si pentiva anche dell' aver ciarlato.* (M.)

Far from thinking of disobeying a similar order, he even repented that he had spoken (of the matter).

2) *Perchè* is interrogative as well as affirmative. In the former signification it signifies *why?*\*) in the latter because or for. If the question be direct, *perchè*, of course, governs the Indicative Mood. Ex.:

*Perchè avete scritto così male?*

Why have you written so badly?

*Perchè non aveva tempo*, because I had no time.

If, however, the *principal* sentence expresses a *doubt* or an *uncertainty*, *perchè*, in the *accessory* sentence, governs the *Subjunctive mood*, as:

*Non so, perchè abbia detto ciò.*

I don't know why he has said so.

If *perchè* expresses the *reason* of anything, it is translated *because*, *for*, *wherefore*, *as*, etc. Ex.:

\*) The English *why*, when used as an *Interjection*, f. ex.: *Why!* You do not mean to say so? is either suppressed or rendered by *pure*, now and then by *come*, as: *Non vorrà pur dire che la sia così? Come? Ella si sente male?* Why, you don't feel well?

*Non posso venire, perchè non ho tempo.*  
I cannot come, for I have no time.

*Aprite la finestra, perchè fa troppo caldo nella stanza.*  
Open the window, for it is too hot in the room.

Finally, *perchè* is rendered by *to* with the *Infinitive*.  
In such a case *perchè* governs the Subjunctive Mood, as:  
*Quest' uomo è troppo onesto, perchè abbia potuto commettere una tale azione.*

This man is too honest to have committed such an action.  
*Un abito fatto perchè duri a lungo.*  
A coat made to last long.

3) The difference between *poichè* (French *puisque*) and *perchè* is, that *poichè* represents the reason as *already known*. It therefore governs the Indicative, as:

*Poichè questo è accaduto, non posso partire.*  
As this (thing, circumstance etc.) has happened, I cannot depart.

4) *Come* or *siccome*, over and above its original idea of *comparison*, occasionally expresses a *reason*, in which case it is translated as, *since*, or *because*, as:

*Come (siccome) era stanchissimo, mi coricai alle 8.*  
As (since) I was very tired, I went to bed at 8 o'clock.

5) *Se*, if, expresses *condition* and governs the *Present*, if a *Present* or *Future tense* follows in the *accessory sentence*, as:

*Se infra otto giorni non vi guarisco, fatemi bruciare.*  
If within a week I do not cure you, you may have me burnt. (Bocc.)

## N o t e.

*Non — se non* means *nothing — but*, as:

*Non vidi se non fiamme*, I saw nothing but flames.

*Se non che* means: *what a pity that . . .*, as:

*Luci beate e liete, se non che'l veder voi stesse v'è tolto!*  
You happy and joyful eyes! What a pity that you cannot see yourselves! (Petr.)

*Se* often means *whether*, as:

*Non so se sia innocente o colpevole quest' uomo.*

I don't know whether this man is innocent or guilty.

(The Subjunctive mood is used, because the innocence or guilt of the man is doubtful.)



6) *Quando*, denoting *time*, is the English *when*, and should not be mistaken for *quanto*, how much, as:

*Quando è arrivato il generale?*

When did the general arrive?

*Perchè non vieni quando ti chiamo?*

Why don't you come when I call you?

*Note.* *Allorchè* denotes the time more exactly than *quando*, as: *Allorchè era ammalato*, when (at the very time) I was ill.

*Quando* — *quando* means *now* — *now*, as:

*Quando con trombe e quando con campanè.*

Now with trumpets and now with bells (chime).

*Quando che* sometimes occurs instead of *quando*, as:

*Quando ch'io penso all' infimo mio stato.*

When I think of my very humble condition.

*Note.* *Di quando in quando* means *from time to time*.

*Quantunque* means *though*, *although*, with the *Conjunctive* following, although the *Indicative* is not excluded, as:

*Quantunque non mi abbia risposto.*

Though he has not answered me.

Whereas:

*Quantunque il re Agramante non abbonda di capitani.*

Although king A. has no abundance of generals.

Very seldom *quantunque* is an adjective, but only in the *Plur. femin.* and in this case means *how many times*, *how often* etc., as:

*Quantunque volte meco pensai!*

How many times did I think ...

7) *Mentre* (*mentre che*), whilst, denotes *time*, as:

*Mentre (ch')egli era in Ispagna.*

Whilst he was in Spain.

If the accessory idea of *comparison* between two objects or actions is added to the primitive idea of contemporaneity, *intanto che* is preferable to *mentre*, as:

*Intanto che (frattanto che) egli era in Ispagna, suo fratello percorreva la Svizzera.*

Whilst he was in Spain, his brother wandered about in Switzerland.

*Note.* *Mentre* is sometimes a *substantive* and should be rendered by *meanwhile*, as:

*In questo mentre mi fu detto.*

Meanwhile I heard (they told me).

8) *Dunque*, thus, therefore, consequently, so, refers to something preceding, as:

*Dunque, non c'è da sperare pace?*

So (thus) we cannot hope for peace?

*Note.* In this case *dunque* always begins the phrase. When placed *after* the verb, it means: but, or is omitted, as: *Va dunque*, go along! begone! (French: *va donc!*) (This construction is very rare.)

9) *Però*, yet, however, is better placed after the verb than before it, as:

*Mi fece molte promesse, vorrei però che mi desse una prova sicura delle sue intenzioni. (Cantù)*

He gave (made) me great promises, yet I wish he gave (would give) me a sure proof of his intentions.

*Note.* *Però* sometimes replaces *perciò*, therefore, as:

*Ogni cosa perduta si può ricoverare, ma la vita no; però (= perciò) ciascuno deve . . .*

Everything may be recovered, except life; therefore every one should . . .

Very seldom *perciò* like *però* means *however*, yet etc.

10) *Pure*, which is often pleonastically employed, means but, as:

*Vada pure*, but go! Please begone!

*È pur troppo vero*, it is but too true.

Rarely *pure* means likewise or also, as:

*Questo pure è vero*, that is likewise (also) true.

*Tuo cognato pure vi era*, your brother-in-law was there too.

From *pure* is formed *eppure*, and yet, for ex.: *eppure si move (la terra)!* and yet it moves (the earth)! (Galilei)

#### Traduzione. 100.

I would (that) you went with me. What do they speak about (*dì che cosa*) in town? They say that (the) peace is concluded at Paris. I do not doubt one instant that each of his words be the strictest truth. Scarcely had I received this news, when I at once departed. Although Socrates had



not committed any crime, he was yet condemned to death. Seek the book, and when you have found it (comp. *l.*, *g*) bring it me! We have willingly given him the sum he requested [from] us; yet on (*a*) condition that he should pay it back within three months. I have twice extricated him from difficulty, and yet he has the impudence to say that I had never done him any service. Why do you not partake of this enterprise? Because I know from (*per*) experience that such business does not well succeed. Often must one punish children, that they may improve. I am fully convinced that your plan will succeed. I shall not even answer him, much less send him the money. As you do not want to speak, I can also not give you any advice. (Do) write me from time to time, that I may know how you are. Being tired (*transl.*: as I was . . .) of his eternal reproaches, I took my hat and went away. If you do not come, I shall write [to] you. If the fortress of Silistria had been taken, the Oriental war would have come to another end (*aver altro esito*). If you knew how much I loved you, you would not doubt of my sincerity. If he would, he could come [along] with us. I do not know whether Goethe is a greater poet than Shakespeare. Christ was born at Bethlehem, when Herod reigned over (*in*) Judæa. Whilst you slept, a thief has stolen my gold watch with its chain. Whilst (*mentre*) some (the ones) plunge into useless speculations, the others merrily enjoy their lives. So you will not obey the wishes of your parents? You will, therefore, continue in your bad behaviour, whilst they are continually making sacrifices for your sustenance and your education? He does not write to me, therefore I cannot inform you of his actual circumstances. Be (but) gone, nothing will befall you (*Dat.*) (*sarà fatto*).

### Reading Exercise. 101.

Lettera del Ganganelli\*) sopra l'Italia.

Non può far meglio, Signor Abbate, per distrarsi dagli impacci<sup>1)</sup> e dalle inquietudini, che viaggiar<sup>2)</sup> l'Italia. Ogni uomo ben istruito debbe<sup>3)</sup> un omaggio a questo paese tanto rinomato e tanto degno di esserlo, ed io ce (*here*) la vedrò con indicibil piacere.

A prima vista<sup>4)</sup> scorgerà que' baluardi<sup>5)</sup> dati dalla natura negli Appennini e quelle Alpi che ci dividono dai Francesi e

1) inconvenience. 2) to travel (through). 3) far *deve*, owes. 4) sight. 5) bulwarks.

\*) Pope Clement XIV, born at Arcangelo near Rimini. His letters, models of the elegant Italian style of the 18th century, are not universally believed to be authentic.

ci meritano<sup>6)</sup> il titolo d'Oltramontani. Questi son tanti monti maestosi, fatti per servire d'ornamento al quadro ch'essi contornano<sup>7)</sup>: i mari sono altrettante<sup>8)</sup> prospettive che presentano i più bei punti di vista<sup>9)</sup> che interessar possono i viaggiatori ed i pittori. Nulla di più ammirabile che un suolo il più fertile sotto il clima più bello, ovunque<sup>10)</sup> intersecato<sup>11)</sup> di vive acque, ovunque popolato di villaggi e adorno<sup>12)</sup> di superbe città: tal<sup>13)</sup> è l'Italia.

Se tanto in onore vi fosse l'agricoltura quanto l'architettura; se diviso non fosse il paese in tanti governi diversi, tutti di varia forma e quasi<sup>14)</sup> tutti deboli<sup>14)</sup> e poco estesi, non si vedrebbe la miseria al fianco<sup>15)</sup> della magnificenza e l'industria senza attività; ma per somma disgrazia più si è atteso<sup>16)</sup> all'abbellimento delle città che alla coltura delle campagne, e da per tutto<sup>17)</sup> gl' incolti terreni rimproverano<sup>18)</sup> agli abitanti la loro infingardaggine (*improvidence*).

Se Ella entrerà da Venezia, vedrà una città unica al mondo per la sua situazione, la quale è appunto<sup>19)</sup> come un vasto naviglio che si riposa tranquillamente sull' acque ed a cui non s'approda<sup>20)</sup> che per mezzo<sup>21)</sup> di navigli.

Ma non sarà questa l'unica cosa che La sorprenderà.

6) *meritare*, to merit, here: to procure. [In French, *mériter* is used in the same way.] 7) to surround. 8) as many. 9) *un punto di vista*, a fair prospect. 10) everywhere. 11) intersected. 12) such. 13) almost. 14) weak. 15) at the side of ... 16) one is more attentive. 17) everywhere. 18) to rebuke. 19) exactly. 20) *approdare*, to approach. 21) by means.

### Diálogo.

Qual è il consiglio che il Ganganelli dà all' abbate Ferghen?

Perchè lo invita a viaggiar l'Italia?

Qual è il primo aspetto dell' Italia?

Perchè gl'Italiani sono chiamati Oltramontani?

Che dice il G. delle Alpi?

Che dice egli dei mari italici?

Che dice intorno allo stato politico del paese?

Quali sono i rimproveri che fa a' suoi compaesani?

Che dice egli dei Veneziani?

A che cosa paragona egli la città di Venezia?

Come approdasi a Venezia?

(\*) A considerable number of verbs contract the terminations of their *past part.* in *ato* into *-o*, and thus appear as *adjectives*. Such are: *adorno* (for *adornato*, embellished); *tronco* (for *troncato*) maimed, lamed; *dimentico*, forgotten (also *forgetting*); *netto*, clean; *colmo*, accumulated; *privo*, deprived, and others. (See page 87, 5.)



## Sixteenth Lesson.

### On Complements of verbs. *Complementi.*

§ 1. Frequently the *verb* of a sentence requires another word whereby the sense is *completed*. In the phrase, *The boy strikes . . .* one word more must be added, in order to complete the sense of the verb. This word answering the questions *whom?* or *what?* is the *complement of the verb*, and commonly stands in the *Accusative case*. It is called *Complemento diretto* (direct complement). In the above sentence: *Il ragazzo batte il cane*, the word *il cane* is the *complemento diretto* of *batte*. — Only *active verbs* need a complement of this kind.

§ 2. Very frequently, however, the sense is not entirely completed by the addition of a word in the *Accusative case*, and therefore a second complement is requisite, usually appearing in the *Dative case*. Thus in the sentence: *Carlo dà un libro*, the nearest and most important complement (*un libro*) is already given, but nevertheless a second complement is necessary, in order to complete the phrase. This second or *accessory complement* is here *a suo fratello*.

§ 3. Sometimes the Italian construction greatly differs from the English. In the latter language the *Dative* often *immediately* follows the verb, for instance in the sentence:

N.	Dat.	Acc.
Charles	gives	his brother a dollar.

In Italian the *Accusative case* (Object): *uno scudo* precedes the *oblique case* (*Dative* or *Genitive*): *a suo fratello*. Thus:

N.	Acc.	Dat.
Carlo	dà uno scudo	a suo fratello.

§ 4. If the English verb has *two direct complements*, whereof the one is a *person*, the other always appears in the *Accusative case* in Italian, and the *person* is **added in the Dative**. Thus the sentence:

Charles teaches his brother the Italian language,  
is translated:

*Carlo insegna la lingua italiana a suo fratello.*

*Note.* 1) If the complement importing *no person* is a *verb* in the *Infinitive Mood*, it should be preceded by *a*, as:

*Insegno a mio fratello a leggere.*

I teach my brother reading.

2) If an *active verb* is accompanied by another *active verb* (commonly appearing in the *Part. pres.*), each of them may have its own *direct complement*, as:

I saw him (1. compl.) beating his horse (2. compl.).

*Lo vidi battere il suo cavallo.*

(The learner should observe that in such a case the English *present participle* must be rendered by the Italian *Infinitive Mood*.)

§ 5. The construction of the two verbs *fare*, "to make", "to let" (*to cause* a thing to happen) and *lasciare*, "to let" (*to allow* a thing to happen or to be done) is of a particular importance, as: I make you brush your coat, that is: I compell you to brush your coat, or: I allow you to brush your coat. Here three distinctions are to be made.

a) If in a sentence which is constructed with *fare* and *lasciare* there is only *one* object, whether direct or indirect, the construction is as in English:

I made the physician come.

*Feci venire il medico.*

I let the bird fly away.

*Lasciai volar via l'uccello.*

I caused a letter to be written to my brother.

*Feci scrivere una lettera a mio fratello.*

b) But if there are two objects, the question is whether the one which is governed by *fare* or *lasciare* is expressed by a pronoun and marks an active being. If this is the case, the dative is always employed, though the accusative be used in English:

I made him write a letter.

*Gli feci scrivere una lettera.*

I caused a letter to be written to him.

*Gli feci scrivere una lettera.*

The context will make the true meaning apparent.

*Note.* The *object-pronouns* are always placed before the verbs *fare* and *lasciare*, and are never coupled with the following infinitives. Ex.:

*Gli farò scrivere; lo farò venire, etc.*

c) If in the phrase constructed with *fare* and *lasciare* there are two objects, and the active being is expressed by a *substantive*, it must generally be placed in the Abl. case (with *da*).

I caused my brother to write a letter.

*Feci scrivere una lettera da mio fratello.*

I caused my mother to buy a book for the teacher (*f.*).

*Feci comprare da mia madre un libro per la maestra.*

The Dat. may be used instead of the Abl., if no misunderstanding can possibly arise. This construction is often used by older writers:

*Fece agli schiavi battere il traditore.*

He ordered the traitor to be beaten by the slaves.

But it is still said now a days:

*Lasciate fare a me.*

Let me do it.

### O b s e r v a t i o n.

It is a peculiarity of the Italian language that subjects and objects in the *Plural* are often used with verbs in the *Singular*, which then become a kind of impersonal verbs, not unlike those construed with the reflexive *si* (see Reflect. verb I. P. p. 117, 2). Ex.:

*Che imbrogli ci può essere? (M.)*

Which impediments can there be?

*E poi mi tocca dei rimproveri e peggio. (M.)*

And then I meet with reproaches and still worse.

*Quanti conti s'ha da rendere! (M.)*

How many things one must account for!

*E poi, non ci sarà più altri impedimenti? (M.)*

Well, and there will be no more impediments?

*Sperava che oggi si sarebbe stati allegri insieme. (M.)*

I hoped that we should all be merry to-day.

### On the Inversion.

The members of a sentence are in general placed after the principal rule: *The governing word stands before the governed.* (Except the Personal Pronouns,



See I. P. Less. 23.) Thus the members of a regularly constructed sentence appear in the following order:

- 1) Nominative case (Subject).
- 2) Verb (Predicate).
- 3) Accusative case (Object, direct complement, *complemento diretto*).
- 4) Dative or Genitive case (indirect complements, *complementi indiretti*).

This regular construction, however, is very seldom strictly observed. On the contrary, the Italian language arranges the members of a phrase with the greatest license, and there are so many deviations from the regular construction (called *Inversions*), that it is utterly impossible to fix any rule. *Euphony* and *distinctness* alone are the laws to be observed. The learner may compare the following sentences:

A. Regular construction.

B. Inversion.

*Quelli che avevano contribuito  
al bene della patria.*

*Quelli che al bene della patria  
contribuito avevano.*

*Segli osò pure inalzare il fronte  
audace di tempo in tempo.*

*Se l'audace fronte osò pure di  
tempo in tempo inalzare.*

Those who had contributed to the welfare of their country.

If even he dared to raise from time to time his audacious front. (See the Note.)

These inversions are not only found in poetical language, but also in simple Italian prose. For the pupil, however, it will be safest to follow the rules of regular construction, till by reading good Italian authors he is enabled to employ inverted constructions.

*Note.* If in emphatic speech the Accusative *precedes*, and the verb follows immediately, a personal pronoun should be added in order to avoid misconception, the Accusative and Nominative being alike in Italian; thus:

*Queste sette medaglie le troverò.*

As for those seven medals, I am sure to find them.

*La vostra paga l'avrete questa sera.*

As for your pay, you shall have it this evening.

#### Traduzione. 102.

Does your brother teach (the) Italian (to) your sister, or your sister (to) your brother? He taught me reading (*Inf.*)



and writing. The soldiers elected the sergeant [to] their captain. He ordered his brother to do it. Have you ordered your footman to fetch the bread? I allowed the poor woman to take the wood. Let me do (it), Sir! I shall make him conceive (*intendere*) it! Why have you sent for (*far venire*) the tailor, if you will not let him make the coat? Has he ordered the soldiers to be shot (*fucilare*, actively)? No, he ordered the soldiers to shoot the spy. Did you see the poor child fall? No, but I saw the workman take it up. Yesterday I saw my friend depart. I heard many gentlemen praise the painting. The lady heard her husband saying, that he would still depart to-day. Have you seen your brother painting (*Infìn.*)? This is the count's portrait; he had it done by a clever painter. I told (*fare*) the servant to (post) carry the letter to the post-office immediately that it might be despatched (*Imperf. cong.*) in time. When I saw this tedious person coming, I ordered the doors to be locked. The money I have not received, but your letter has arrived. The merchants get (*far venire*) several goods from Italy. I heard the unhappy man praying God to end his misfortune.

### Reading Exercise. 103.

#### I lavori.\*)

Quanto più la società s'avanza, più (*the more*) le arti crescono, ed i lavori si suddividono. Guai (*it would be bad*, lit. *woe!*) se l'istesso uomo avesse a lavorare la lana<sup>1)</sup> finchè è ridotta<sup>2)</sup> in una veste! Basterebbe appena un anno! Al contrario tu vedi il pastore allevare le pecore e tosarle<sup>3)</sup>; quel vello<sup>4)</sup> è dato al battilano<sup>5)</sup> che l'ugne e lo batte: un ciompo<sup>6)</sup> lo péttina e cardassa<sup>7)</sup>; altri lo fila<sup>8)</sup>; altri lo tinge: poi que' fili sono dall' orditore<sup>9)</sup> disposti sovra l'orditoio<sup>10)</sup>. Il falegname<sup>11)</sup> e il tornitore<sup>12)</sup> hanno già preparate il telaio<sup>13)</sup>, i péttini, le cálcole<sup>14)</sup>, le càssidi<sup>15)</sup>, il subbio<sup>16)</sup>, la spola<sup>17)</sup>, con cui il lanaiuolo<sup>18)</sup> fabbrica la pezza del panno. Poi l'accimatore<sup>19)</sup> ne agguaglia<sup>20)</sup> i filamenti<sup>21)</sup>: il qualchiere<sup>22)</sup> lo purga ed apparecchia, facéndolo sodare<sup>23)</sup> sotto lo strettoio<sup>24)</sup>: altri

1) the wool. 2) wrought into . . . 3) shear them. 4) wool in fleece. 5) wool-carder. 6) dresser. 7) cardassare (better *cardare*), to card. 8) to spin. 9) weaver. 10) wool-weaver's loom. 11) joiner. 12) turner. 13) weaver's loom. 14) treadle. 15) the extracts (of a weaver's loom). 16) weaver's beam. 17) bobbin, spindle. 18) wool-weaver. 19) tenter. 20) to make even. 21) filament, thread. 22) fuller. 23) to full. 24) fulling-mill.

\*) By Césaire Cantù. We here intercalate this reading exercise as a model of regular construction. The continuation of Ganganeli's letter follows in the next Lesson.

lo piega, poi si dispone ne' magazzini, o va dal ritagliatore<sup>25)</sup>, il quale lo vende al minuto<sup>26)</sup> al sartore<sup>27)</sup>, che te ne taglia una giubba<sup>28)</sup> alla moda.

Supponi che un uomo solo dovesse fare degli spilli<sup>29)</sup>. Avrebbe a scavar<sup>30)</sup> i sassi<sup>31)</sup> che contengono il rame<sup>32)</sup>, separarlo dalle altre materie, mescolarlo<sup>33)</sup> colla terra detta<sup>34)</sup> giallamina<sup>35)</sup> per dargli il colore dell' ottone<sup>36)</sup>; poi arroventirlo<sup>37)</sup>, batterslo, passarlo per una filiera<sup>38)</sup> in modo da renderlo tondo e sottile, quindi tagliarlo a pezzetti; poi quanta pazienza per fare a ciascuno la punta, e peggio ancora il capocchio<sup>39)</sup>! Quanti stimi<sup>40)</sup> che un uomo ne finirebbe in un dì? Venti sarebbe gala<sup>41)</sup>; e poi, come fatti! Or bene dividendo i lavori in modo che ciascuno attenda ad un' operazione distinta, dieci persone unite fanno in un giorno quarantotto mila spilli. Ciascuno occupandosi sempre della stessa cosa vi si perfeziona, e se ne possono comperare mille per 30 soldi. Quell' uomo, lavorando da solo, non guadagnerebbe<sup>42)</sup> un soldo al giorno; questi dieci guadagnano meglio<sup>43)</sup> d'uno scudo l'uno.

25) retail-merchant. 26) *vendere al minuto*, to sell by retail. 27) tailor. 28) a jacket. 29) pin. 30) to dig. 31) stone. — 32) metal. 33) to mix. 34) so-called. 35) ochre. 36) brass. 37) *arroventire*, to make red-hot. 38) *filiera*, a metal plate with holes in it to draw the wire through. 39) a pin's head. 40) *stimare*, to think. 41) at most. 42) *guadagnare*, to earn. 43) *meglio*, here: more.

## Seventeenth Lesson.

### Verbs whereof the complements are different in both languages.

In English a great many verbs require the Accusative case, which in Italian govern the Genitive or Dative. We here subjoin the most important deviations:

#### A. Verbs that require the Dative case.

*Equivalère a qcs.\**), to be as much worth as . . . Ex.: 10 *fiorini equivalgono a trenta lire*.

*Insegnare a qdn.*, to instruct, to teach: *Insegno a tua cugina a scrivere*.

*Provvedere\*\**) a qcs., to provide for: *Provvedete a' vostri bisogni*.

\*) *qdn.* signifies *qualcheduno*, somebody, *qcs.* = *qualchecosa*, something.

\*\*) *provvedere di qcs.* means: to provide with.



*Supplire a qcs.*, to suffice, etc.: *Non posso supplire a tante spese*, I am not able to bear so many expenses.

*Riflettere a qcs.*, to reflect.: *Rifletterò a questa faccenda*, I shall reflect on this business, matter, etc.

*Soccorrere a qdn.\**), to assist: *Dio! soccorri al tuo popolo!*  
O Lord help thy people! [a obtains in solemn composition].

*Sopravvivere a qdn.*, to survive: *Non vorrei sopravvivere a mia moglie*.

*Toccare a qdn.*, to concern: *Questo non tocca a me*, that does not concern me, that is not my business.

*Ubbidire a qdn.\*\**), to obey: *Perchè non ubbidite a' vostri maestri?*

*Note.* *Adempire* (*adempiere*), to fulfill (a promise etc.) usually governs the Dative, without excluding the Accus. Thus: *Adempirò ai (i) miei obblighi*, I shall fulfill my duties. — *Somigliare* or *Rassomigliare*, to resemble, governs the Accus. as: *Rassomiglia un matto*, he resembles a fool. If, however, the Accusative might be mistaken for the Nominative, this verb takes the Dative, as: *Il fratello rassomiglia al zio*. — *Compiacersi*, to be so kind as, prefers *di* before the Infinitive, as: *Si compiaccia di udirmi*, be so kind as (please) to hear me; but the Infinitive *without* prep. is also admissible: *Si compiaccia udirmi*.

## B. Verbs governing the Ablative case.

*Allontanarsi*, to depart from, to leave, as: *Allontanatevi da quei luoghi funesti*, leave that terrible spot.

*Andare da qdn.*, to go to somebody's, for ex.: *vo dal medico*, I am going to the physician.

*Astenersi da qcs.*, to abstain: *Non posso astenermi dal ciarlare*, I cannot help chatting.

*Cominciare da qcs.*, to begin by (with) ... Ex.: *Cominciate dal primo*, begin by the first.

*Derivare da qcs.*, to derive from ... Ex.: *Non si può derivare questa voce dal greco?* Cannot this word be derived from the Greek?

*Dispensare da qcs.*, to release from ... Ex.: *Dispensatemi da questo obbligo*, release me from this duty.

*Dividere*, to separate from ... Ex.: *Dio dividerà i buoni dai cattivi*, God will separate the good from the wicked.

\*) *soccorrere* commonly governs the Acc., as in English. Ex.: *Egli soccorse i suoi amici*, he assisted his friends.

\*\*) Occasionally also *ubbidire qdn.*

*Guardare*, to take care lest, to shun, as: *Guardatevi da questa società*, (do) shun this company, or avoid this company.

*Liberare*, to free, to deliver etc., as: *Liberatemi da questo imbroglio*, deliver me from that embarrassment.

*Strigarsi da qcs.*, to get rid of . . . Ex.: *Mi strigherò da quella noiosa faccenda*, I shall get rid of that tedious business.

*Scoppiare* } *da qcs.*, to burst with . . . Ex.: *Tutti volevano*  
*Smascellare* } *scoppiar dalle risa*, all would burst  
 with laughter.

*Note.* A great many verbs with *da* are sometimes coupled with *di*, and *vice versa*. Commonly the difference is very slight and often rather arbitrary, as we hinted when speaking of these prepositions Less. 4, II. P. Such verbs are: *dipendere*, to depend; *distinguere*, to distinguish, to prefer; *giudicare*, to judge; *preservare*, to preserve; *provenire*, to come from . . .; *nascere*, to originate, to spring from; *scacciare*, to turn out; *tirare*, to draw (of the wind); *uscire*, to go out; *venire*, to come from.

#### Traduzione. 104.

My No is worth as much as your Yes. That regards my brother, not me. There is nothing sadder [to see] than parents who survive their own children. Who teaches your sister Italian? I shall at any rate reflect on the proposal you made me. I have always provided for the wants of my family. Yesterday one of the workmen fell from the scaffold. Tell me, why do not you get rid of friends that abuse your goodness? At which part of this work have you begun to (a) read? I should be very happy if I were released from this responsibility. I shall abstain from making (*Infm.*) any observation on your conduct. Are you provided with matches? The relations could not better provide for the education of the poor orphans. A just judge distinguishes the guilty (*pl.*) from the innocent. Most Italian words are derived from Latin. All his faults (are) originated in his bad education. Who has taught you French? Mr. Brown, who will also teach my fellow-pupil. Do not speak any more, or he will burst with anger.

#### C. Verbs that govern the Genitive case.

*Di* is the preposition most in use after verbs. A great many of them take this preposition *elliptically* i. e. with the omission of the proper complement. Thus in the sentence: *raccontare di qualcheduno*, to tell of any-

body, the real *Complemento diretto*: una storia, i casi, etc., a history, adventures, is suppressed. Some verbs followed by *di* are *Reflective* or *Pronominal*, as: *pentirsi di qcs.*, to repent; and others have their nearer complement in the *Accusative* and the farther in the *Genitive* case. Those most in use are:

*Abbisognare* | *di qcs.*, to want. Ex.: *Abbisogno (ho bisogno)*  
*Aver bisogno* | *di tutto*, I want all.

*Abbondare di qcs.*, to abound. Ex.: *Il paese abbonda di vino.*

*Abusare di qcs.*, to abuse. Ex.: *Egli abusa della mia bontà.*

*Accorgersi* \*) | *di qcs.*, to perceive. Ex.: *Mi sono accorto della*  
*Avvedersi* | *sua debolezza.*

*Annoiarsi di qcs.*, to annoy one's self, to be teased with.  
 Ex.: *Mi sono annoiato del suo parlare*, I could not stand his way of talking.

*Appagarsi*, see *contentarsi*.

*Arrossire di qcs.*, to blush for. Ex.: *Io arrossii del suo fare.*

*Burlarsi di qdn. or di qcs.*, to mock. Ex.: *Io mi burlo della sua rabbia*, I laugh at his rage.

*Cambiare di qcs.*, to change. Ex.: *Ha cambiato di nome*, he has changed his name.

*Contentarsi*, to be satisfied. Ex.: *Mi contenterò di due franchi*, I shall be satisfied with two francs.

NB. *Si contenti* (polite mode) often means: Be so kind as to . . .

*Convenire di qcs.*, to agree on . . . Ex.: *Siamo convenuti del prezzo.*

*Degnare*, to deign. *Egli non mi degnò d'una risposta.* He did not deign to give me any answer.

\* *Discorrere di qcs.*, to speak, to talk of . . . Ex.: *Discorremmo dello stato attuale del governo.*

*Dubitare di qcs.*, to doubt. Ex.: *Dúbito della sua veracità.*

*Fidarsi di qdn. or di qcs.*, to trust. Ex.: *Non mi fido di voi*, I do not trust you.

*Giovarsi*, see *profittare*.

*Godere di qcs.*, to enjoy. Ex.: *Godo della sua presenza*, I am glad to see you here (lit. I am glad of your presence).

*Impadronirsi di qcs.*, to seize, to take possession. Ex.: *Egli s'impadronì del governo.*

\*) *Scorgere*, to perceive, governs the Accus.

*Incaricarsi di qcs.*, to undertake. Ex.: *Non voglio incarcarmi di questa faccenda.*

*Informarsi di qdn. or qcs.*, to enquire after . . . Ex.: *M'informerò della sua salute.*

*Lagnarsi* \ to complain, to lament. Ex.: *Essi si*  
*Lamentarsi* } di qcs., *lagnano della loro crudeltà.*

*Mancare*, to be in want of. Ex.: *Manco di tutto*, I am in want of everything.

*Maravigliarsi di qcs.*, to wonder, to marvel. Ex.: *Me ne maraviglio.*

*Morire*, to die of. Ex.: *Muoio di noia*, I die of ennui.

*Occuparsi*, to occupy one's self. Ex.: *M'occupo di studi grammaticali*, I occupy myself with grammatical studies.

*Parlare*, to speak. Ex.: *Di che parlate?* What are you speaking of?

*Pentirsi di qcs.*, to repent. Ex.: *Egli si pentirà della sua bugia.*

*Profittare* (or *giovarsi*) di qcs., to make use, to profit. Ex.: *Profitterò della buona occasione.*

*Ragionare*, to speak of. Ex.: *Non ragioniam di lor* (Dante), we will not speak of them.

*Ricordarsi di qcs.*, to remember, to recollect. Ex.: *Mi ricorderò sempre della sua bontà.*

*Ripentirsi*, see *pentirsi*.

*Temere*, to fear, to be afraid of. Ex.: *Egli teme di cadere*, he is afraid he might fall.

*Vivere*, to live upon. Ex.: *Vive di pane ed acqua*, he lives upon bread and water.

#### Traduzione. 105.

I always remember with joy the agreeable hours I have spent in the house of the Countess. He wondered at the levity of the young man. I would sooner doubt (of) my own existence than (of) the correctness of this principle. If you undertake this commission, you will surely repent of it. I met your brother, but he did not deign to honour (*degnare*) me with a single look. With what do you occupy yourself the whole day? Just now I am occupied (*transl.*: I occupy myself) with a translation of Lord Byron's 'Hebrew Melodies'. Welcome, my dear friend! I am very glad to see you. The official (*l'impiegato*) made a bad use (*abusare*) of his power; therefore the prince could not trust him any more. I was directly aware (*accorgersi*) of his intention, and blushed at so great an effrontery. Woe to the youth that derides (*burlarsi*) (the)



old age! Approach (*avvicinarsi*) without fear, Miss (N.)\*! His Majesty deigns (*degnarsi*) to hear your prayer. Austria abounds in natural wealth. We agreed on the place, where we would talk (the matter over) of the matter. I profited by my brother's presence to inquire after some families I had formerly known at Verona.

#### D. Verbs with more than one Complement.

*Assistere qdn.*, to assist somebody. Ex.: *Assistete gli ammalati.*

*Assistere a qcs.*, to be present at . . . Ex.: *Non posso assistere alle nozze.*

*Cambiare (cangiare, mutare) qcs.*, to change, to alter smth.

Ex.: *Abbiamo cambiato le condizioni*, we have altered the conditions. *Bisogna che io cambi le calze e le scarpe.*

*Cambiare di parere*, to change one's mind.

*Cercare qdn.*, also *di qdn.*, and *per qdn.*, to look for somebody. Ex.: *Cerco di mio fratello.*

*Cercare di* (with *Infin.* follow.), to try. Ex.: *Egli cerca d'ingannar la gente*, he tries to cheat the people.

*Convenire\*\*)* *di qcs.* (also *in qcs.*), to agree to. Ex.: *Siamo convenuti del prezzo*, we agreed about the price.

*Convenire a qdn.*, to be becoming. Ex.: *Non conviene ad una donna*, it does not become a lady.

*Convenirsi con qcs.*, to seem, to look like . . . Ex.: *Non si conviene colla sua maniera d'agire*, it does not look like his usual manner of doing things.

*Credere qcs.*, to believe smth. Ex.: *Non credo questa storia.*

*Credere a qdn.\*\*\*)*, to believe anybody. Ex.: *Credete al vostro amico*, believe your friend.

*Credere a qcs.*, to believe in. Ex.: *Non credo agli spettri*, I do not believe in ghosts.

NB. With a Proper name following, *in* is used, as: *Credi in Dio?* do you believe in God?

*Domandare (dimandare) qdn.*, to call someb. Ex.: *Domandate il vostro amico.*

*Domandare a qdn.†)* is about the same as *domandare qdn.*

Ex.: *Domandate a vostra madre; A chi domandate questo?*

\*) In English Mr., Mrs., Miss require a person's name after them; but they do not in Italian.

\*\*) *convenire con qdn.* means: to sue one at law.

\*\*) *far credere a qdn.* means: to make one believe.

†) *Domandare qcs. a qdn.* is to inquire about something of somebody. The French *demandar quelque chose à quelqu'un* is more correctly translated: *Chiedere qcs. a qdn.*

*Domandare qcs.*, to ask for smth. Ex.: *Domando una bottiglia di vino.*

*Domandare di qdn.* or *di qcs.*, to inquire after. Ex.: *Domando del signor conte, I inquire after count . . . Domando del prezzo*\*).

*Giucare a qcs.*, to play at smth. Ex.: *Giuchiamo alle carte, we play at cards.*

*Giucare qcs.*, to play for smth. Ex.: *Quanto giuocheremo?*  
(*Giucare* forms some Italianisms like: *Giucar di calcagna*, to take to one's heels; *giucare di mani*, to pilfer, to gripe, etc.)

*Impedire a qdn.*, to hinder someb. Ex.: *Non gli ho mai impedito di studiare.*

*Impedire qcs.*, to hinder smth. Ex.: *La neve impediva il passaggio delle montagne.*

*Mancare* without complement (*verbo neutro*) means: to be wanting, as: *Manca un fiorino*, there is a florin wanting; *Mancano due scellini*, there are two shillings wanting.

*Mancare di qcs.*, to fall short of smth. Ex.: *Mancano di viveri*, they fall short of provisions.

*Mancare a qcs.*, to fail in smth. Ex.: *Non mancherò mai al rispetto che vi devo*, I shall never fail in the respect I owe you.

(Italianisms are: *Sentirsi mancare*, to feel qualmish or fainting.

N.B. In the Italianism *manco male*, that is not bad, indeed! *manco* is no verb, but an adverb = *meno*.

*Pensare a qdn.* or *a qcs.*, to think of . . . Ex.: *Pensate a me*, think of me (do not forget me).

*Rispondere a qdn.*, to answer someb. Ex.: *Gli risposi di no.*

*Rispondere a qcs.*, to correspond with smth. *Il risultato non rispose agli sforzi fatti*, the result did not correspond with the efforts made.

(*Rispondere al pagamento* means: to pay in due time; *rispondersi*, to agree; *corrispondere a qcs.*, to correspond to, as: *Questa voce italiana corrisponde all'inglese . . .* This Italian word corresponds to the English . . .)

*Servire qdn.* or *a qdn.*, to serve someb. Ex.: *Servo il (al) mio padrone*, I serve my master.

*Servire di qcs.*, to serve for smth., to be good for . . . Ex.: *I baluardi servono di difesa*, the bulwarks serve for (as) defence.

---

\*) Or: *domandare il prezzo*.

*Soddisfare a qdn.* or a *qcs.*, to correspond, to answer. Ex.: *Non potrà soddisfare alla nostra aspettazione*, he will not be able to answer our expectations.

*Soddisfare qdn.*, to content. Ex.: *Soddisfece il padrone*, he contented his master.

### Traduzione. 106.

Assist one another in (the) misfortune! Who has called me? I wished to ask you, if you will play [on] the piano with me. Did you agree with your adversary on the conditions? Modesty becomes a young man. I shall by no means believe what he has told me; I shall ask my teacher about it. He asked me, whether I would accompany him. At what do you commonly play, at cards or at chess? Trust my friend; he will certainly not break (*mancare*) his word. Have you answered (to) the letter which the colonel wrote you? I serve my duke as a (*da*) faithful servant. What will all your exertions avail you? I no longer believe in any of you, you are all story-tellers (*bugiardo*). Do you play for money, gentlemen? After whom do you inquire? I inquire after the (*il signore*) Marquis. Do the gentlemen want beer or wine? Trust me, your sincere friend, who always loved you (*voler bene*). Do you believe in Christ, our Saviour? I believe in God, the creator of heaven and earth. I am very glad that I may (*di potere*) take part (*transl.*: assist) in this beautiful festival. This young man devotes himself passionately to the study of natural science. It is not my affair (does not become me) to exhort him. The result did not answer our expectations.

### Reading Exercise. 107.

#### Continuazione della lettera del Ganganelli.

Gli abitanti mascherati per quattro o cinque mesi dell'anno, le leggi di un governo temuto che lascia ai divertimenti la maggior libertà, le prerogative d'un principe che non ha autorità veruna, le costumanze<sup>1)</sup> d'un popolo che ha sin (*even*) paura dell' ombra propria e si gode (*enjoys*) la maggior tranquillità, son tutte cose tra loro disparate<sup>2)</sup>, ma che in modo particolare interessano un viaggiatore. Non vi è quasi (*almost*) un Veneziano che non sia eloquente; sono state anzi fatte delle raccolte<sup>3)</sup> dei concetti<sup>4)</sup> dei gondolieri, ripieni di sali argutissimi<sup>5)</sup>.

Ferrara nel suo ricinto<sup>6)</sup> Le farà vedere una bella e vasta solitudine, taciuta quasi altrettanto quanto la tomba dell'Ariosto che ivi riposa.

1) manners. 2) contradictory. 3) collection. 4) *concetto*, a witticism. 5) *sali* (liter. *salt*) like the Latin *sales* means here: wit. 6) *ricinto*, the outskirts.



Bologna presenterà a' suoi occhi un altro bel prospetto. Vi troverà le scienze familiari anche al bel sesso<sup>7)</sup>, che producesi con dignità nelle scuole e nelle accademie, nelle quali ogni dì gli s'innalzano dei trofei. Mille diversi prospetti soddisfaranno il suo spirito e gli occhi suoi, e la conversazione poi degli abitanti La rallegrerà moltissimo.

Quindi per uno spazio di più di trecento miglia attraverterà una moltitudine di piccole città, ciascuna delle quali ha il suo teatro e casino, qualche letterato o poeta, che si applica<sup>8)</sup> secondo il suo genio e a norma<sup>9)</sup> del suo piacere.

Visiterà Loreto, pellegrinaggio famoso pel concorso dei forestieri<sup>10)</sup> e pei superbi tesori dei quali è arricchito il suo tempio.

Finalmente vedrà Roma, la quale per mille anni continui si rivedrebbe sempre con nuovo piacere; città che assisa<sup>11)</sup> sopra sette colli<sup>12)</sup> chiamati dagli antichi i sette dominatori<sup>13)</sup> del mondo, sembra di là dominare l'universo e dire con orgoglio a tutti i popoli che essa n'è la regina e la capitale.

7) the fair sex. 8) *applicarsi*, to labour. 9) *a norma*, in conformity. 10) foreigners. 11) situated. 12) hill. 13) ruler.

#### Diálogo.

Per quanto tempo usavano andar in máscara i Veneziani? Fu liberale il governo della repubblica in quanto a' piaceri dei Veneziani?

Che dice il G. del doge?

Che dice dello spirito de' Veneziani?

Che mostra la città di Ferrara nel suo ricinto?

Quale gran poeta vi è sepolto?

Che dice il G. di Bologna?

Che dice egli delle piccole città d'Italia?

Perchè è famoso Loreto?

Che dice il nostro autore di Roma?

Come furono chiamati i sette colli, sopra i quali siede la città eterna?

## Eighteenth Lesson.

### On Neuter, Pronominal, and Impersonal verbs.

#### I. Neuter verbs.

Neuter verbs which can *never* be used in an active sense are conjugated with the auxiliary *essere*, as: *sono andato* (gone); *è caduto* (fallen). Exceptions are: *dormire*, to sleep; *pranzare* and *desinare*, to dine; *passare*

*giare*, to take a walk; *sonnacchiare*, to take a nap; to slumber, and *sternutare*, to sneeze. These verbs form their compound tenses with *avere*. We add a list of neuter verbs most in use, with their auxiliaries:

With *essere*:

*Accorrere*, to run to.  
*andare*, to go.  
*approdare*, to go ashore.  
*arrivare*, to arrive.  
*avvenire*, to succeed (of a fact).  
*Cadere*, to fall. [etc.].  
*camminare*, to walk.  
*cessare*, to cease \*) (see *avere*).  
*comparire*, to appear.  
*convenire*, to agree (see *avere*).  
*correre*, to run.  
*costare*, to cost (see *avere*).  
*crescere*, to grow (see *avere*).  
*Dimorare*, to dwell, live (see *avere*).  
*discendere*, to get down.  
*divenire*, to become.  
*Entrare*, to enter.  
*Fuggire*, to fly (see *avere*).  
*Gelare*, to be cold, to freeze.  
*giugnere*, to join (see *avere*).  
*guarire*, to heal (see *avere*).  
*Intervenire*, to intervene.  
*ire*, to go.  
*Morire*, to die (see *avere*).  
*Nascere*, to be born.  
*Parere*, to seem.  
*passare*, to pass (see *avere*).  
*partire*, to start, to depart (see *avere*).  
*perire*, to perish.  
*pervenire*, to arrive.  
*piacere*, to please.  
*procedere*, to procede.

With *avere*:

*Aderire*, to adhere.  
*aspirare*, to endeavour, to strive.  
*assistere*, to assist. \*\*)  
*Ballare*, to dance.  
*cedere*, to yield. \*\*\*)  
*cenare*, to sup.  
*cessare*, to cease.  
*contravvenire*, to contravene.  
*costare*, to cost.  
*crescere*, to increase.  
*Danzare*, to dance.  
*degenerare*, to degenerate (also with *essere*).  
*desinare*, to dine.  
*dimorare*, to reside, to dwell.  
*Fuggire*, to shun, to avoid.  
*giugnere*, to add.  
*godere*, to rejoice.  
*guarire*, to cure (somebody).  
*Impallidire*, to turn pale.  
*incontrare*, to meet.  
*invecchiare*, to grow old.  
*Mangiare*, to eat.  
*mentire*, to lie, to tell a falsehood.  
*morire*, to kill.  
*Naufragare*, to shipwreck.  
*nidificare*, to nest.  
*nuotare*, to swim.  
*Passare*, to pass.  
*passaggiare*, to take a walk.  
*partire*, to divide.  
*piangere*, to cry, to weep.  
*pranzare*, to dine.

\*) See Note 1. page 313.

\*\*) Of course only when used *actively*, as: *Ho sempre assistito quelli che avevano bisogno del mio soccorso*, I have always assisted those who were in want of my assistance.

\*\*\*) We need not add that the *Passive* voice of *cedere* is formed with the auxiliary *essere*, as: *Il territorio è stato ceduto*, the territory has been given over.

<i>prorompere</i> , to burst forth.	<i>Risporre</i> , to answer, to say again.
<i>Rimanere</i> , to remain.	<i>ritornare</i> , to return, to give back.
<i>risanare</i> , to recover.	<i>Salire</i> , to get upon something.
<i>ritornare</i> , to return (see <i>avere</i> ).	<i>scorrere</i> , to peruse, to run through.
<i>riuscire</i> , to succeed.	<i>seguire</i> , to follow.
<i>rivenire</i> , to come back.	<i>soggiacere</i> , to be subdued.
<i>Salire</i> , to go up (see <i>avere</i> ).	<i>sognare</i> , to dream.
<i>scadere</i> , to expire (of a term).	<i>sonnacchiare</i> } to stumber.
<i>scappare</i> , to escape.	<i>sonneggiare</i> }
<i>scendere</i> , to descend.	<i>sternutare</i> , to sneeze.
<i>scoppiare</i> , to burst forth.	<i>suonare</i> , to play an instrument (see Note 2).
<i>scorrere</i> , to elapse.	<i>Tacere</i> , to be silent.
<i>sembrare</i> , to seem.	<i>tardare</i> , to tarry.
<i>soggiacere</i> , to be subdued (see <i>avere</i> ).	<i>Viaggiare</i> , to travel.
<i>spiacere</i> , to displease.	<i>vivere</i> , to live.
<i>spirare</i> , to expire, to die.	
<i>succedere</i> , to happen, follow.	
<i>suonare</i> , to strike, to resound (see <i>avere</i> ).	
<i>Uscire</i> , to go out.	
<i>Venire</i> , to come.	
<i>vivere</i> , to live (see <i>avere</i> ).	

### N o t e s.

1) Many of these verbs coupled with *avere* also admit of *essere*, but only in the 3rd pers. Singul. and Plur. When used with *avere*, they require an *Infinitive* following, which forms their *verbal complement*, as: *Ha cessato d'importunarmi*, he has ceased to annoy me (annoying me). Used in this way, those verbs partake of the nature of the *active* verb, whilst used with *essere* they are really neuter and therefore admit of *no* complement, as: *La guerra è cessata*, war is over, whereas: *La guerra ha cessato di devastare i paesi*, war has ceased to desolate the countries.

2) *Suonare*, when used of the *hour*, requires *essere*, as: *Son suonate le 3*, it has struck 3 o'clock. In the transitive sense, *avere* is employed, as: *chi ha suonato le campane*, who has rung the bells?

3) We need scarcely say, that every one of these verbs, if used *actively*, requires *avere*, as: *Ho viaggiato l'Italia*, I have travelled all over Italy.

4) With many of these verbs the use of *avere* and *essere* is rather arbitrary. In modern phraseology those denoting *weather* or *temperature of the air* prefer *essere*, as: *è piovuto*, it has rained; *è nevicato*, it has snowed.



## II. Pronominal verbs.

As we have seen in the First Part, these verbs always require as a complement one of the Personal pronouns *mi, ti, si, ci, vi*. They form the compound tenses with *essere*, wherefore their *Part. pass.* always agrees with the *Subject* in gender and number. Ex.:

These gentlemen have loved one another.

*Questi signori si sono amati.*

These ladies have loved one another.

*Queste signore si sono amate.*

*Note.* With a great many Pronominal verbs, the pronouns *mi, ti, si*, etc. are no *accusative*, but *dative* cases, answering the question *to whom?* With these verbs the Italians employ *avere* as well as *essere*. When referring to no *Accusative*, but to the *Dative* case preceding, the past participle, though used with *essere*, is invariable. The learner should compare:

- 1) *I figli si sono amati.*

The children have loved (whom? *Acc.*) one another.

*I figli si sono (hanno) scritto.*

The children have written (*to whom? Dat.*) to one another.

- 2) With the *Accusative* (direct complement, object) preceding:

The children have given them (i. e. the books, *Acc.*) to one (*dat.*) another.

*I figli se (Dat.) li (Acc.) sono dati.*

In this sentence the past part. agrees with the preceding *li* (them, i. e. the books), but not with *si*. The only difficulty here consists in the resemblance of the *Dative* cases of the Personal pronouns with the *Accusative*, wherefore the pupil, if not quite sure whether the past part. agrees with its preceding complement, will do best to ask: *whom?* or *to whom?* In the sentence,

*I figli se le (i. e. le penne) sono pigliate,*

The children have taken them (add: for themselves),  
it is necessary to observe:

- 1) that the verb *pigliare* is here used as a *reciprocal* verb, whilst in English it is active, thus: *io mi piglio*, does not mean: *I take myself*, but: *I take something for me* (Ital. *mi, Dat.*).
- 2) that *sono* replaces *hanno*, have.
- 3) that (as will be seen hereafter in the rules on the past part.) the *partic. passato*, when used with *avere*, agrees with its *preceding* complement in *gender* and *number*, con-

sequently *pigliate* with the preceding *le* (i. e. *le penne*, fem. plur.).

- 4) that in English the Dative *si* (for euphony *se*) is suppressed.

### III. Impersonal verbs.

By the use of the reflective *si*, the Italians form a great many expressions equivalent to the impersonal verbs. Such are:

*Si vede*, one sees.

*Si dice*, it is said.

*Si crederà*, it will be believed, etc.

#### Traduzione. 108.

At these cries all had run together, but the thieves had already fled. The good season has arrived, and I prepare myself to spend some weeks in the country. That time is past (*transl.*: these are past times), dear friend, we have grown old and the world with us. The modern Romans are said (*si dice che . . .*) to be much degenerated. Why have you blushed? Because it seemed to me as if I had (*dì avere*) offended this gentleman. I have lately met your cousin; he is always in good humour, but I find that he has grown old. Honest men flee even the opportunity of doing evil. After having taken notice (*Fut. pass.*) of this letter, please to send it back to me. We danced until midnight, and it had (*pl.*) already struck two o'clock when we came home. You have always lived as (*da*) [an] honest man what has pleased everybody very much. This bill is expired and will be protested to-morrow. This fellow (man) has not ceased to importune me with his requests. I must confess you that your behaviour has much displeased me. Did you like the music (has the m. pleased you)? Not very much. Has this poet lived in Germany or in France? I believe (*Mi pare*) in France. What has happened in my (*in mia*) absence? A small vessel has been shiprecked. I have perused all the book, but I have not succeeded in finding the respective passage (the p. in question). At last we have arrived at the place where two years ago the «Alceste» ran aground (*naufragare*). Have you ever travelled in Spain? No, but in Italy. The murderer turned pale when he heard the sentence of the judge.

#### Reading Exercise. 109.

Continuazione della lettera del Ganganelli.

Nel gettar<sup>1)</sup> uno sguardo su quel famoso Tévere, Le sovrerà<sup>2)</sup> di quegli antichi Romani che tanto hanno parlato di

- 1) When you cast. 2) you will recollect.



lui è come tante volte andò gonfio<sup>3)</sup> del sangue loro e di quello dei loro nemici.

*Andrà quasi in éstasi*<sup>4)</sup> nel rimirar la basilica di San Pietro, dai conoscitori chiamata maraviglia del mondo, perchè infinitamente superiore a Santa Sofia di Costantinopoli, a San Paolo di Londra ed al tempio stesso di Salomone.

Esso è un vaso<sup>5)</sup> tale che si estende quanto più si scorre<sup>6)</sup>, ed in cui tutto è colossale e tutto apparisce di una forma ordinaria. Le pitture rapiscono<sup>7)</sup>, i mausolei sono parlanti, e si crederebbe di rimirar quella nuova Gerusalemme dal cielo discesa di cui parla San Giovanni nella sua Apocalisse.

Nel complesso<sup>8)</sup> ed in ciascuna parte del Vaticano, eretto sulle rovine dei falsi oracoli, vi troverà del bello in ogni genere da stancare i suoi occhi e da rimanere incantato. Qui è dove Raffaello e Michelangelo ora in una maniera terribile ed or amabile hanno spiegato<sup>9)</sup> nei più bei capi d'opera il genio loro, esprimendo al vivo<sup>10)</sup> l'intera forza del loro spirito, e qui è dove è depositata la scienza e lo spirito di tutti gli scrittori dell'universo in una moltitudine d'opere che compongono la più vasta e la più ricca libreria del mondo.

Le chiese, i palazzi, le piazze pubbliche, le piramidi, gli obelischi, le colonne, le gallerie, le facciate, i teatri, le fontane, le vedute<sup>11)</sup>, i giardini: tutto le dirà che Ella è in Roma e tutto la farà ad essa affezionare<sup>\*</sup>) come ad una città che fu mai sempre<sup>12)</sup> con preferenza universale ammirata.

Scoprirà finalmente un nuovo mondo in tutte le figure di pittura e scultura, sì<sup>13)</sup> degli antichi come<sup>13)</sup> dei moderni, e crederà questo mondo animato.

La disgrazia si è<sup>13)</sup>, che quest'ottica<sup>14)</sup> magnifica andrà poi a finire<sup>15)</sup> in torme<sup>16)</sup> di questanti<sup>17)</sup> mantenuti da Roma mal a proposito con isparger<sup>18)</sup> loro certe limósine<sup>19)</sup> mal intese, invece di farli<sup>20)</sup> applicare a lavori utili; ed in tal modo la rosa scórgesi colla spina ed il vizio si vede ben spesso al fianco della virtù.

3) *gonfio*, swollen. 4) *andar in éstasi*, to be enraptured. — 5) *vaso*, here: edifice. 6) *scorrere*, to run through, here: to contemplate. 7) *rapire*, to charm. 8) in the whole. 9) *spiegare*, to unfold. 10) *al vivo*, in a lively manner. 11) *la veduta*, the prospect. 12) *mai sempre*, always. 13) *sì* — *come*, as well — as; *si è*, pleonast. for *è*. 14) *ottica*, sight, aspect. 15) *andar a finire*, to finish, to disappear. 16) *torme*, a troop. 17) beggars. 18) to distribute. 19) alms. 20) to get them.

### Díálogo.

Come viene chiamato quel fiume che attraversa la città di Roma?

\*) *far affezionare qualcheñ. a qheñ.*, to make anyb. love anyth.

Qual' è la più bella chiesa di Roma?  
 È così bella come la chiesa di San Paolo a Londra?  
 Vi si trovano belle pitture?  
 C'è anche una biblioteca nel Vaticano?  
 E qual' è l'aspetto esteriore della città?  
 Che dice il nostro autore della popolazione romana?  
 Perchè non lavorano quei mendichi per poter vivere onestamente?  
 Con quale osservazione conchiude il Ganganelli la sua descrizione della città eterna?

## Nineteenth Lesson.

### Peculiarities of some verbs.

There are some verbs obtaining in Italianisms, which in English must commonly be periphrased with adverbs. Those most in use are:

1) *Andare* with the Gerundio following gives more emphasis to the verb. Thus: *cerco il mio cappello*, means: I am looking for my hat, whereas: *va cercando il suo cappello* means: he is looking everywhere for his hat. — *Va bene* means: all right! — *Andare* with *ci* is: to be at stake. Ex.: *Ci va della vita*, life is at stake. — If used before a Participle, it gives more emphasis to the Passive voice by adding the accessory idea of necessity, as: *Così va fatto*, thus it should be done. (That's the way to do it.) *Così va giuocato*, that's how it should be played. *Queste due cose vanno unite*, these two things belong together.

Observe the following Italianisms:

*Andare a prendere (acqua, libri, etc.)*, to fetch (water, books, etc.).

*Andare a chiamare (il medico, il padre, etc.)*, to send for (the doctor, father, etc.).

*Andare a cercare*, to seek, go seeking (things lost).

Ex.: *Mia sorella ha perduto il suo anello nel giardino; andiamo a cercarlo.*

My sister lost her ring in the garden; we will seek it.

*Non c'è acqua in casa, va a prenderne.*

There is no water in the house, go to fetch some.

2) *Essere per . . .* means *to be about . . . to be on the point of . . .*, or is periphrased with *directly, just now* etc. Ex.: *È lì lì per cadere*, he is on the point of falling. — *Essere a . . .*



means to be with *Pres. Part. following*, as: *Mia sorella è a ricamare*, my sister is embroidering. — *Essere in procinto di . . .* has the same meaning as *essere per . . .*, as: *Sono in procinto d'andarvi*, I am about to go there.

3) *Cominciare* with *con* before the Infinitive Mood means: at first or, as in Italian, to begin with. Ex.: *Egli cominciò con (col) dirmi*, he told me at first, he began with telling me . . .

4) *Fare* forms several Italianisms, as: *farsi indietro*, to step back; *farsi innanzi*, to step forth; *far di cappello*, to take off one's hat, to bow to a person; *fare (non fare) per uno*, that does not do, I like not; *fare da per sè*, to do something alone; *far sì che . . .*, *far in modo (in guisa) che . . .*, to do so (act in such a way) that . . .; *fare il soldato*, to be a soldier; *fare da soldato*, to play the soldier. *Al fare del giorno*, at daybreak; *sul far della notte*, in the evening dusk (twilight); *cammin (strada) facendo*, on the way, while wandering; *è un romanzo sul fare di quelli del Balzac*, it is a novel like those of Balzac.

5) *Mettersi a*, with the Infinitive following (French: *se mettre à*), as: *egli si mise a piangere*, he began to weep.

6) *Sovvenire*, to recollect, can also be used as *impersonal* in Italian and requires in this case the English Nominative as a *Dative case*, as:

*Domandò a sè stesso, se ci fosse qualche uscita, e gli sovvenne subito di no.* (M.)

He asked himself whether there was another outlet, and he at once recollected that there was none.

7) *Stentare a*, corresponds to the English adverb scarcely. Ex.: *Stento a crederlo*, I can hardly believe it.

*Un' umiltà affettata che stentava a collocarsi nei lineamenti duri di quella faccia.* (M.)

An affected humility which could scarcely express itself in the hard features of that face.

8) *Stare* with *per* before the Infinitive means: to be on the point, as: *Sto per partire*, I am on the point of setting out. — Before the *Gerundio* it represents an action as lasting, like the English *pres. part.*, yet without being so frequently used. Ex.: *Sto lavorando*, I am working.

NB. *Stare a . . .* conveys an idea of *duration*, as:

*Che i due stessero ad aspettare qualcheduno, era cosa troppo evidente.* (M.)

It was but too evident that those two were waiting for somebody here.

Observe the expressions:

*Stare (di casa)*, to dwell; *stare (di salute)*, to be (well or unwell); *stare in piedi*, to stand; *stare seduto*, to be sitting; *stare quieto, persuaso, etc.*, to be quiet, persuaded, etc.

9) *Tardare a*, (less frequently *di*) means: to tarry, to stay long... Ex.: *Tarda a venire*, he tarries to come.

10) *Toccare* (*lit.* to touch), to happen, with the Dative of the person, often expresses a kind of external necessity, as:

*I tempi in cui gli era toccato di vivere.* (M.)

The time in which it had fallen to his lot to live.

*Vorrei che la fosse toccata a voi.* (M.)

I wish the thing had happened to you.

11) *Tornare a*... with an Infinitive, means: to do something again, to repeat, as: *Vi torno a dire*, I tell you once more.

12) *Venire* with *a* before the Infinitive, expresses motion to the place of the person speaking, as: *Venite a trovarmi*, come to see me; whereas *andare* denotes motion towards another person, as: *andai a trovarlo*, I went to see him («*Venni*» would here be incorrect). If used with the past participle, it denotes an action as contemporaneous. Ex.: *Mi viene assicurato*, they (just now) assure me. *Gli fu detto*, he was told; *gli venne detto*, he (that instant) was told. Before the Gerundio, it corresponds with *by* and *by*. Ex.: *Si venne accorgendo*, *by* and *by* he perceived.

NB. *Venire* with *a* and an Infinitive following, sometimes implies a consequence of another action, thus:

*Lecco viene in parte a trovarsi nel lago stesso, quando questo ingrossa.* (M.)

Lecco is (then) situated partly in the lake itself, when this latter is overflowing.

13) *Volere* with the Infinitive following, has sometimes the signif. of a Future, as: *Oh, non la vogliam finir bene* (Gold.)! Oh, that will not end well!

*Volere* with *ci* means to be needed, to be necessary, as:

*Ci volle tutta la superiorità del Griso.* (M.)

The whole superiority of G. was needed.

*Ci vuol altro!* That's of no avail! (= other means are needed.)

*Vuolsi* means: One says, they pretend.

### Special remarks on some English verbs.

1) To be able is *potere* when importing an innate or external ability, as: *Potete rompere questo legno?* are



you able to (can you) break this wood? When expressing some ability acquired by learning or exercise, it is translated *sapere* (in English to know), as: *Sa Ella nuotare*, can you swim?

2) To have, with the *Accusative* and *past participle* following, as: I shall have a coat made, means *fare*. Ex.: *Mi farò fare un abito.*\*) The learner should observe that in this case the English *past part.* must be rendered by the Italian *Infinitive Mood*. The sentence I have made a coat is translated: *Ho fatto un abito.*

Further examples: He will have me put in prison, *vuol farmi mettere in prigione*. *Glilo farò sapere*, I shall let you know (send you word). *Egli l'ha fatto assassinare*, he has had (got) him murdered.

3) To get is also frequently translated with *fare*. As an enumeration of its different significations would lead us too far, we advise the learner, whenever this word occurs, to paraphrase it; for instance: Have you got your money = have you received your money, *ha Ella ricevuto (ottenuto) il suo danaro?* I can't get over this difficulty, *non posso vincere* (to conquer, to overcome) *questa difficoltà*. We got home at 6 o'clock, *arrivammo (giungemmo) a casa alle sei*, etc.

4) To let is *lasciare*. Ex.: *Lasciatemi entrare*, let me (permit me to) enter. To be let (= hired) is *darsi in affitto* or *appigionarsi*. Ex.: This room is to be let, *questa stanza si dà in affitto* or *appigionasi*.

5) To make, when meaning to render, should be translated with *rendere*, rather than with *fare*. Ex.: He makes (renders) me unhappy, *mi rende (mi fa) infelice*.

6) To be obliged etc. (I must etc.) is, as we said before, *dovere* or (impers.) *bisognare*. The same meaning is expressed by *avere a (da)*, as:

*A tutti coloro ordina che abbiano a sgomberare il paese.*  
(M.)

On all these he lays his commands that they have to leave the country (= he bids them all leave etc.).

(See also *toccare*, pg. 319, 10.)

7) To hear in the common sense of the word, i. e. to hear by chance, without one's will, by a simple and involuntary act of the organ of hearing, must be translated by *sentire*, *udire*, as: *Non ho sentito (udito) nulla*. *Intendere* means hearing in the sense of understanding, refers to the brains more than to the ear, as: *Intendo quel che*

\*) In French: *Je me ferai faire un habit.*

*tu vuoi dire*, I understand (I see) what you are about to say.  
— *Ascoltare* means to listen, to hear attentively.

8) To bring, if referring to portable matters, is *recare*, as: *recatemi la mia tabacchiera*, bring me my snuffbox. \*) If speaking of persons or animals, it is rendered by *condurre* or *menare*; f. inst.: Bring (lead) the horse to the door, *menate il cavallo alla porta*. Don't forget to bring your brother with you, *non dimentichi di condurre suo fratello*.

9) To drink is *bere* if used of cold beverages and in greater quantity; as: *Ho bevuto un bicchiere di birra*, I have drunk a glass of beer. Of hot drinks, however, and in smaller quantity *prendere* is likewise in use (like the English to take), as: *Prendere del tè, del caffè*, to take (drink) tea, coffee, etc. To drink in long draughts is *tracannare*, as: *Tracannai un bicchier d'acqua*. (Silv. Pell.)

#### Traduzione. 110.

Your cousin says everywhere that I (have) cheated him; tell him that I can not suffer this calumniation. I am about to write him that I shall enter an action against him. When the children saw themselves discovered, they began to cry. The exhibition of flowers will soon be closed (with *stare per chiudersi*). Be (*stare*) seated, Miss (N.), we shall take our tea at yonder table. Bring me to-morrow the book I have lent you six months ago. Do not forget to come to-morrow morning and bring also your brother with you. Where have you got this nice coat made? I (~~have~~) bought it ready-made (*bell'e fatto*). The footman you procured me, does not suit me. I have made you wait. I hope you will pardon (me) my incivility, if I tell you that Countess N. did not let me depart sooner. He who does not know how to manage fire-arms, shall (should) never take any into his hands when they are loaded (*cárico*). Can you speak Italian, Sir? I know it only a little; if I knew it better, I could have got a good position in Italy. Charles, I should like to drink something, go and get (fetch) me a glass of beer. To (A) this man everybody should bow (take off his hat). I request you, my son, to listen to the counsels of your teachers and to act so as to satisfy them (so that they are contented with you). Let me not wait (*tardare*) long time for letters, and receive my parental blessings.

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\*) *Recare* has a good many other significations, for which we refer the pupil to the dictionary. *Recarsi* means to go to . . . as: *Mi recai a Parigi*, I went to Paris.

## 111.

The French would *scarcely* believe, that their great emperor Napoleon had (*fosse*) died at St. Helena. How can you say that I am doing nothing? Do not you see that I am working the whole day? Whom do you expect? Your uncle? He won't be back this good while (*transl.* he will tarry to come), because he is in a session which will last several hours. When I represented (to) him the dreadful consequences of his levity, he began to cry like a child. You begin by telling me insolences, and [yet] wish that I shall do something for you; you are a fool. The train tarries long time; something must have happened. What are you doing there behind? I am looking everywhere for my portfolio, which I cannot find. When one knows that [one's] honour (*with the article*) is engaged (*transl.* at stake), every other consideration ought to be set aside. I hear that my little cousin is very diligent at school; he is loved and praised by all his masters. "It must be done in this way", said the drunken man, *when he would* (*Gerund.*) jump over the ditch, and he fell into it at his full length (*per lo lungo*). The husband of that woman is a joiner, and her son is a shoemaker. Where is your brother? He is in town and [just] passes his examination. I got no answer to my first letter; a week afterwards I wrote him again and requested him to visit me in my country-seat (farm). Even (*Neanche*) the greatest riches cannot render the wise entirely happy.

## Reading Exercise. 112.

Continuazione della lettera del Ganganelli.

Se i nuovi<sup>1)</sup> Romani non le sembrano punto bellicosì, ciò avviene<sup>2)</sup> dal loro attuale governo che non ne inspira loro il valore: del resto si trova in essi ogni seme<sup>3)</sup> di virtù<sup>4)</sup> e sono sì buoni militari come gli altri, allorchè militano<sup>5)</sup> sotto qualche straniera potenza<sup>6)</sup>.

Passerà<sup>7)</sup> poi a Napoli per la famosa Via Appia che per la sua antichità si è resa<sup>8)</sup> in oggi per somma disgrazia scomodissima<sup>9)</sup>, ed arriverà a quella Partenope<sup>10)</sup> ove ripósano le ceneri di Virgilio, sulle quali védesi nascere<sup>11)</sup> un láuro che non può essere meglio collocato<sup>12)</sup>.

Da un lato<sup>13)</sup> il monte Vesuvio, dall' altro i campi elisi<sup>14)</sup> Le presenteranno dei punti di vista singolarissimi<sup>15)</sup>, e dopo di esserne sazio<sup>16)</sup> si troverà circondata di una moltitudine di

1) modern. 2) comes. 3) talent. 4) virtù, valour (Lat. *virtus*). 5) to serve, to fight. 6) power. 7) you will come. 8) has become. 9) inconvenient, uneasy. 10) the Greek name for Naples. 11) to blossom. 12) placed. 13) side. 14) the Elysian fields. 15) finest. 16) tired.

Napoletani vivaci e spiritosi, ma troppo inclinati al piacere ed all' infingardaggine per essere quel che potrebbero essere. Sarebbe Napoli un' impareggiabil città se non vi s'incontrasse una folla<sup>17)</sup> di plebei<sup>18)</sup> che hanno un' aria di ribaldi<sup>19)</sup> e di mandrini senza, essere sovente nè l'uno nè l'altro.

Le chiese sono riccamente adorne, ma l'architettura è di un cattivo gusto che non corrisponde punto a quella di Roma. Un piacer singolare proverà<sup>20)</sup> nel passeggiare<sup>21)</sup> i contorni di questa \*) città, deliziosa nei suoi frutti, per le sue prospettive e per la sua situazione; e potrà penetrare sino<sup>22)</sup> in quei famosi sotterranei ove restò<sup>23)</sup> un tempo<sup>24)</sup> inghiottita<sup>25)</sup> la città d'Ercolano (*Herculanum*) da un' eruzione del Vesuvio. Se a caso<sup>26)</sup> egli fosse in furore, vedrà uscir del suo seno dei torrenti di fuoco che maestosamente si spandono<sup>27)</sup> per le campagne. Portici Le farà vedere una collezione di quanto<sup>28)</sup> è stato scavato<sup>29)</sup> dalle rovine d'Ercolano; ed i contorni di Pozzuoli, già decantati<sup>30)</sup> dal principe dei poeti<sup>31)</sup>, Le ispireranno del gusto per la poesia. Bisogna andarvi coll' Eneide<sup>32)</sup> alla mano e confrontare coll' antro della Sibilla di Cuma e coll'Acheronte quel che ne ha detto il Virgilio.

17) a great many (the French *foule*). 18) mob, common people. 19) rascal (almost the same as the following *malandrino*), robber, highwayman. 20) you will feel. 21) to walk through. 22) till to. 23) was. 24) a long time. 25) *inghiottire*, to swallow up. 26) by chance. 27) *spandersi*, to extend. 28) all that . . . 29) *scavare*, to dig up. 30) *decantare*, to celebrate (by song). — 31) *Virgilius*. 32) the famous epic poem of Virgil.

#### Dialogo.

Non sono bellicosi i nuovi Romani?

Come si comportano, quando militano sotto qualche straniera potenza?

Come viene chiamata la strada che mena (*leads*) a Napoli?

In quale stato si ritrova *in oggi* (now) quella strada?

Come si chiama il poeta romano seppellito a Napoli?

Non c'è niente di notevole a quella tomba?

Mi dica qualche cosa dei Napoletani!

Vi sono molte chiese a Napoli?

Che dice il G. dei contorni di Napoli?

Quale aspetto offre il Vesuvio, quando è in furore?

Che cosa si vede a Portici?

Che védesi nei contorni di Pozzuoli?

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\*) *questa* here refers to *Napoli*.



## Twentieth Lesson.

### On Moods. On the use of the Tenses.

Like the English, the Italian language has four moods, viz.:

- 1) the *Indicativo*;
- 2) the *Congiuntivo*;
- 3) the *Condizionale*;
- 4) the *Imperativo*.

#### I. The Indicative Mood.

This mood represents an action as *positive* and *beyond all doubt*. The Italians are stricter than the English in the use of this mood, and therefore employ it also after conjunctions which usually govern the Subjunctive Mood. Ex.:

*So ch'egli è ammalato.*  
I know that he is ill.

#### Use of the Tenses of the Indicative Mood.

§ 1. The Present represents an action as being just performed, and the state or condition as a lasting one. Thus: *Io amo*, I love; *io parlo*, I speak; *egli dorme*, he sleeps.

§ 2. In animated language the *Presente* is used instead of the *Passato*. The *Presente* is called *Presente stórico* (historical Pr.). Ex.:

*Entro nella stanza, le finestre ne sono chiuse e sotto il letto trovo un uomo coperto di cenci.*

§ 3. In conversation the *Presente* is occasionally used for the *Futuro*, as:

*Che dirà il padre quando sente* (for *sentirà*) . . . ?  
What will the father say when he hears (will hear) . . . ?  
*La posta non viene che domani.*  
The post comes but to-morrow.

§ 4. Sometimes the *Infinito* is used instead of the *Presente*, mostly in somewhat animated descriptions, as:

*Mezz'ora dappoi, ecco stridere le chiavi, la porta s'apre...*  
Half an hour afterwards I hear the keys rattle, the door opens . . .

§ 5. The *Passato prossimo* appears as a transitory tense. It denotes that an action, though entirely accomplished, still continues in the Present by its consequences. Ex.:

*Io ho comperato un libro.*

I have bought a book (and therefore now have it).

For further remarks on this tense see § 9.

### Tenses of the *Passato*.

§ 6. The use of these tenses (*Imperfetto*, *Pass. remoto*, *Passato prossimo*, *Trapassato prossimo*, *Trapassato remoto*, and *Passato anteriore*) is somewhat difficult, as some of them are wanting in English. Let the student, therefore, well consider:

- 1) Whether the action stands *by itself*, or
- 2) Whether it refers to *another* action. In this latter case let him further discern:
  - a) whether both actions are performed *at the same time*, or
  - b) whether one is performed *after* the other.
- 3) Whether an action, though *accomplished*, still lasts in the *presence of the speaker*.
- 4) Whether an action has been performed in the *presence* of the speaker, or whether it is only *related* to him.

§ 7. The *Imperfetto* (also called *Pendente*).

This tense is used

- 1) In *descriptions of character, manners, landscape* etc., and represents an action as *often repeated*. Ex.:

*La moglie del carceriere solea portarmi il caffè mattina e dopo pranzo; la seguivano ordinariamente sua figlia ed i due figliuoli. Si ritiravano poi colla madre e si rivoltavano a guardarmi dolcemente.*

- 2) If two *actions* are represented as being performed *at*, or as lasting during, the same time:

*Gli uni giuocavano mentre gli altri ballavano.*

Some were playing whilst the others were dancing.

- 3) If one action is *interrupted* by another, the Imperfect denotes the action that was still going on when the other began. Ex.:



*Io dormiva* (lasting state) *allorchè egli entrò* (interrupt-  
I slept when he entered. [tion).

*Lo sorpresi mentre egli scriveva.*

I surprised him when he was writing.

*Note.* The learner will be sure to know what tense should be employed, if he takes the English *present partic.* with the auxiliary *to be*. Thus in the first of the above sentences the verb *I slept* might be easily paraphrased:

I was sleeping (*Imperf.*) when he entered (*Pass. rem.*); but not:

I slept when he was entering.

In this case the *pres. part.* is a sure indication.

4) The *Imperfetto* is used for all actions that do not immediately belong to the relation, but are added by the speaker in order to express the *accessory circumstances* or his *own meaning*. Ex.:

*La ricordanza m'affliggeva e m'inteneriva. Ma pensai anche alla sorte di tanti amici miei e non seppi più giudicare con indulgenza alcuno dei miei avversarii. Iddio mi metteva in una gran prova! Mio debito sarebbe stato di sostenerla con virtù. Non potei, non volli. La voluttà dell'odio mi piacque più del perdono: passai una notte d'inferno.*

Here *seppi, potei, volli, piacque, passai* state the principal facts, whilst *affliggeva, inteneriva, metteva* introduce explanations.

5) Moreover, the *Imperfetto* is used where the English often employ the Imperfect *could* or *should*, as:

*Dovevate dirmelo subito*, you should have told me so directly.

### § 8. The *Passato remoto*.

It expresses actions *following* one another. It is mainly the *historical* tense and therefore used:

1) To mark a time positively fixed, entirely elapsed, that has nothing to do with the time at present spoken of. Ex.:

*Fui a Roma l'anno scorso.*

I was at Rome last year.

*Partimmo il 20 Ottobre.*

We departed the 20th of October.

*Dopo la morte d'Aristide Cimone s'impadronì del governo.*  
After the death of Aristides, Cimon made himself master of the government.

The two first of the above sentences express actions that are wholly unconnected with other actions preceding or following. *Io era a Roma* seems to require something more, f. inst. *quando mi giunse la vostra lettera*, when I got your letter. Such is also the case with the second sentence. In the third the *Pass. rem.* is used, because the action denoted by *s'impadronì* could by no means be a lasting one.

2) The *Passato remoto* is further used in *accessory* sentences beginning with one of the conjunctions *dacchè*, *quando*, *tosto che*, *dopo che*, because these conjunctions express the *beginning* or *end* of an action. Ex.:

*Tosto che Santippa scôrse\*) i discépoli di Socrate, sciamò.*  
As soon as Xantippe saw the disciples of S., she ex-  
*Dacchè mi vide, mi porse la mano.* [claimed.  
As soon as he saw me, he held out his hand to me.

#### § 9. The *Passato prossimo*.

This tense implies *actions* or *events* already past, whereof the consequences, however, may still be seen or felt in the present. Ex.:

*Ho perduto i miei figli.*

I have lost my children (= I have none at present).

*Ho rinunciato ai miei diritti.*

I have renounced my claims (= I am now without any).

Again, this tense expresses an action or state already past, but which took place at a period not yet expired. Such periods are: *to-day*, *this morning (evening)*, *this week*, *this month*, *this year*, *this century*, etc. In this case, however, the *Pass. rem.* may be used with equal propriety.

*Siete stato a teatro stasera?*

Have you been (were you) at the theatre to-night?

*Non vi ho mai veduto quest' anno.*

I have never seen you this year.

\*) Modern Italian authors often put this accent (^) on one of two words which would otherwise be written alike. In this case it indicates that *ô* has an open sound. Such are: *scôrsi*, I perceived; *scorsi*, I ran through; *tôrre*, to take away; *torre*, tower; *côlto* (fr. *cogliere*); *colto*, cultivated.

*Trapassato prossimo and Trapassato remoto.*

These tenses are compounds of the *Imperfetto* and *Trapassato remoto*, and are used in a similar way. The speaker considers himself to be in a time past, and the action or state expressed by the *Trapassato prossimo* or *remoto* appears previous to this time past.

If, therefore, something appears as an *historical* fact, or if the time is *positively fixed*, the *Trapassato remoto* should be used. Such is the case after adverbs and conjunctions denoting time, as: *tostochè, dacchè, appena, un giorno*, etc. Ex.:

*Tosto che ebbi terminato i miei affari, ripartii.*

As soon as I had finished my business, I set out again.

*Appena ebbe pronunziato questa voce, ch'egli se ne pentì.*

Scarcely had he uttered these words, when he repented (of them).

In both sentences the actions appear closely connected, the latter (*ripartii, pentì*) arising from the former and being of short duration.

When expressed with the *Trapassato prossimo*, the actions do not appear so closely following one another; therefore this tense, like the *Imperfetto*, is the *descriptive* tense and marks a *lasting state* and *frequent repetition* or *habit*. Ex.:

*Aveva già terminato i miei affari, quando ricevetti la vostra lettera.*

I had already finished my business, when I got your letter.

*Alla campagna, quand' io aveva pranzato, faceva un giro (walk) d'un ora.*

In the country, after having dined, I used to take a walk for an hour.

But:

*Un giorno che ebbi bene pranzato, feci un giro.*

In the former of the two last sentences, the action is represented as frequently repeated, even as a habit; whilst in the latter, it appears as a single incident that once happened; therefore the *Trapassato remoto*.

Future tenses.

§ 11. The *Futuro* is commonly employed:

1) To denote events or actions still to come. Ex.:

*Carlo partirà domani. Vi scriverò fra poco.*

2) After the verb *si dice*, it is said, where in English the Infinitive Mood with *to* follows. Ex.:

The general is expected (to come still) to-day.

*Si dice che il generale arriverà ancora oggi.* (Lit. one says that the general will still come to-day.)

3) Sometimes the Future has the meaning of an *Imperative*, as:

*Padre e madre onorerat*, thou shalt honour father and mother.

*Là, ci darem le mani*, come, let us shake hands.

NB. A Future with the accessory idea of *compulsion* or *prohibition* is expressed by *avere da* (*a*) (See Less. 19, page 320), as:

*Questo matrimonio non s'ha da fare.* (M.)

This marriage must not (= shall not) be concluded.

*In quanto al mio onore, (Ella) ha da sapere che il custode ne son io.* (M.)

As to my honour, (lit.) you have to know that I am its guardian.

4) A Future *close at hand*, which in English is expressed by means of *to be about to* . . . or by one of the adverbs *soon*, *directly*, *immediately*, is rendered by *essere* or *stare* with *per* before the Infinitive, or periphrased with *essere sul punto di* . . . or *essere in procinto di* . . . Ex.:

*Egli sta or è per morire*, he will soon die (French: *il va mourir*).

*Io sono per dirvi*, I am about to tell you.

*Sono sul punto (in procinto) d'andarvi.*

I shall go there directly.

5) The verb *volere* (See Less. 19, II. P.). This verb, over and above the idea of Futurity, denotes the secondary idea of *disapprobation*. Ex.:

*Così non vogliam far niente.*

In this way we shall not succeed.

§ 12. The *Futuro composto* marks an action that is to follow another future one, as:

*Quando avrò letto la lettera, ve la renderò.*

When I (shall) have read the letter, I'll give it back to you.

*Tostochè gli avrò scritto, io manderò la lettera alla posta.*



*Note.* Very often the *compound* Future expresses nothing else but the *simple* tense, and, likewise, the compound Conditional nothing else but the simple Conditional, as:

*Continua nella tua mala condotta, e mi avrai spezzato il cuore.*

If you continue in your bad behaviour, you will break my heart.

This anomaly may be thus explained that from their vivid imagination the Italians represent the action or state expressed by the Future as already *transacted*, so that the meaning of the above sentence is properly:

If you . . ., (the time will come) when you *will have broken* my heart.

## II. The Conditional Mood

sometimes expresses *doubt* or *uncertainty*, as:

*È a casa?* is he at home?

*Non saprei.* I can't tell you (*je ne saurais vous le dire*).

*Chi lo direbbe?* who would ever have thought it!

*Dovrei conoscere questa signora.*

I ought to know (I think I know) this lady.

By a peculiar construction (an imitation of the Latin), the *Imperfetto dell' Indicativo* is used instead of the „*Trapassato del Congiuntivo*“ in the subordinate clause, and in lieu of the „*Condizionale*“ in the principal sentence. Thus instead of:

*Se mi avesse interrogato, io gli avrei risposto.*

If he had asked me, I should have answered him.

we very often meet with:

*Se m'interrogava, io gli rispondeva.*

Less frequently the *Imperfetto* alone is used in the subordinate clause, as:

*Se m'interrogava, gli avrei risposto.*

And very seldom the *principal* sentence alone is expressed with the *Imperfetto dell' Indic.*, as:

*E lo faceva, ma l' re Sobrin lo tenne* (Ariosto 40, 36).

And he would have done it, but King S. withheld him.

## III. The Imperative Mood.

In this both languages show no want of conformity. If, as with *Ella*, you, the third person Singular is re-



quisite, it should be taken from the Subjunctive Mood, as:

*Mi dia un bicchiere d'acqua.*

Please give me a glass of water.

*Note.* 1) The four verbs *avere, essere, sapere, and volere* form their second person pl. of the *Imperative* with the second person pl. of the *Subjunctive*. Thus:

*Abbiate pazienza!* be patient!

2) If an affirmative Imperative is followed by a negative one, the negation *nè* with the *Infinitive* following may be used instead of *e non*. Thus:

*Scappa, galantuomo, nè guardar indietro!*

Run away, man, and don't look behind you!

#### Traduzione. 118.

Dante Alighieri, the author of the majestic epic poem: 'Hell, Purgatory and Heaven', is not only the father of the Italian language (*favella*), but also one of the greatest poets that the world ever saw (*Subj.*). His immortal poem gave birth to (*transl.* from his immortal poem went forth) those wonderful creations (*figure di*) Francesca da Rimini, Pia dei Tolomei and the horrible Myrrha (*Mirra*), to whom (*plur.*) the genius of Ristori inspired [a] new life in our days. Dante was at once a poet and a warrior, like Camcens, the author of the *Lusiade*, and Cervantes de Saavedra. His *terzinas* were ever since the pride of Italy, and though they drew upon him the hatred of his contemporaries, yet they crowned with immortal laurels the head of the kinglike poet. — Torquato Tasso, the poet of Jerusalem Delivered, lived at the court of Alphonso of Este, to whom he dedicated his beautiful poem. A few days before his death he was to be crowned at the Capitol as the (*quale*) first of Italian poets, but, alas! the laurel which the pope sent to the dying poet came only in time to adorn his coffin. Tasso's stanzas breathe a harmony that even (*anche*) the best translation cannot render.

#### 114.

My country has been ungrateful towards me, although I have rendered her the greatest services. The king has done me the greatest injustice; he has deprived me of my whole fortune, and has even robbed (*togliere*) me [of] both my faithful servants. I have been obliged to flee, in order to preserve my life, which was seriously threatened. What should I have done? You ought to have suffered every injury before you (*piuttosto che* with Infinitive following) rebelled against (*mancare*) the greatness of your royal house. When you were

persecuted, you might have retired (yourself); it would have been better to be poor and obscure, than to attack your own country. Even in poverty and exile your glory would not have been lost. — By their pride the Tyrians had incurred the wrath of the great king Sesostris, who then reigned over Egypt, and had conquered many kingdoms. The riches they had earned by their commerce, and the strong position of their town, situated in the sea, had rendered this nation very overbearing. They had refused to pay the tribute Sesostris had imposed on them; they had sent troops to his brother, who at his return would have killed him in the midst of the joys of a great festival. No sooner did Sesostris know this (*transl.* as soon as . . .), [than] he proposed to bow down their pride and to ruin their whole maritime commerce.

### Reading Exercise. 115.

#### Continuazione della lettera del Ganganelli.

Al ritorno passerà per Caserta che per i suoi ornati, pe' marmi<sup>1)</sup>, per la estensione e per gli acquedotti, degni dell'antica Roma, può dirsi la più bella villa<sup>2)</sup> dell' Europa.

Firenze, donde uscirono le belle arti e dove esistono come in deposito i loro più magnifici capi d'opera, Le presenterà nuovi oggetti. Vi ammirerà una città che giusta<sup>3)</sup> la espressione d'un Portoghese non dovrebbe mostrarsi che le doméniche, tanto è gentile e vagamente adorna. Da per tutto<sup>4)</sup> vi si scorgono le tracce della splendidezza e del buon gusto dei Médici, descritti negli annali del genio quai (*as*) restauratori delle arti.

Livorno, porto di mare sì popolato come vantaggioso per la Toscana; Pisa, sempre in possesso delle scuole e d'aver degli uomini in ogni genere eruditi; Siena, rinomata per la purità dell' aria e del linguaggio, L'interessarono a vicenda<sup>5)</sup> in modo particolare. Parma situata in mezzo ai páscoli<sup>6)</sup> più fertili, Le mostrerà un teatro che contiene quattordici mila persone e nel quale ciascuno intende tutto quel che si dice anche a bassa voce. Piacenza poi Le sembrerà ben degna del nome ch'essa porta, essendo un soggiorno che per la situazione ed amenità piace singolarmente a' viaggiatori.

Non si scordi di Modena, come patria dell' illustre Muratori\*) e come una città celebre pel nome che ha dato ai suoi sovrani.

In Milano troverà la seconda chiesa dell' Italia per beltà e grandezza; più di dieci mila statue di marmo ne adornano

1) statue. 2) town, city. 3) according to. 4) *da per tutto*, everywhere. 5) likewise. 6) meadows.

\*) Muratori 1672—1750; the author of the "Annali d'Italia."

l'esterno, e sarebbe un capo d'opera se avesse una facciata. La società dei suoi abitanti è sommamente piacevole. Vi si vive come a Parigi, e tutto spira un' aria di splendidezza.

Le isole Borromée L'inviteranno a portarsi<sup>7)</sup> a vederle mercè<sup>8)</sup> il racconto che Gliene sarà fatto. Situate in mezzo di un lago deliziosissimo, presentano alla vista tutto ciò che di più ridente e magnifico trovasi nei suoi giardini.

7) to go. 8) by reason of, for.

### Diálogo.

Che cosa védesi di particolare a Caserta?  
 Vorrei ben sapere anche qualchecosa di Firenze?  
 Vi si trovano degli oggetti d'arte?  
 Che disse un Portoghese della città di Firenze?  
 Qual è il porto di mare della Toscana?  
 Che dice il nostro autore di Pisa?  
 Dove si parla il miglior italiano?  
 Che c'è di notévole a Parma?  
 Quante persone può contener il teatro di Parma?  
 Perchè è notabile Modena?  
 Che trovasi a Milano?  
 Che difetto rimpróvera il G. al duomo di Milano?  
 Che dice egli della società Milanese?  
 Che dice il G. delle isole Borromée?

## Twenty-first Lesson.

### IV. On the Consecution of tenses.

The learner will have noticed that in Italian the Subjunctive Mood is much oftener employed than in English, and that its use presents some difficulty. Further observations are to be made concerning the *Tenses* of the verb in the subordinate clause.

*Rule I.\*)* If the verb of the *Principal* sentence appears in the *Presente* or *Futuro*, the verb of the *Subordinate* clause should either be in the *Presente* or the *Passato prossimo* (of either *Indicativo* or *Congiuntivo*, accordingly), as:

*Scrive che parte domani da Roma.*

He writes that he departs to-morrow from Rome.

\*) Rule I and II are the same as in French.

*Conoscete qualcuno che sappia farlo?*

Do you know anybody that will be able to do it?

*Gli dirò che tu desideri vederlo.*

I shall tell him that you wish to see him.

*Aspetterò finchè mio padre sia uscito.*

I shall wait till my father is gone out.

*Rule II.* If the verb of the *principal* sentence stands in the *Imperfetto*, *Condizionale*, *Passato remoto*, *Passato prossimo*, *Trapassato prossimo* or *Trapassato remoto*, the verb of the accessory sentence should follow in the *Imperfetto* or the *Passato* of the *Congiuntivo* or *Indicativo*, accordingly, as:

*Lo fece senza ch'io lo sapessi.*

He did it without my knowing it. \*)

*Gli scrissi che lo aspettava per la fine del mese.*

I wrote him that I expected him by the end of the month.

*Non aveva pensato ch'Ella gli avesse scritto.*

I did not think that you had written him.

*Io temeva ch'egli lo facesse.*

I was afraid he would do it.

*Vorrei ch'egli venisse,* I wish he would come.

*L'ho avvertito che la casa era venduta.*

I (have) advised him that the house is sold.

*Rule III.* The *Passato prossimo* is followed by the *Presente*, if the subordinate sentence contains a present action or state, and by the *Passato*, if the accessory action or state appears to be past. Ex.:

*Iddio ci ha dato la ragione affinchè ce ne serviamo.*

God has given us reason, that we may make use of it.

*Ho sempre detto che voi non vi siete stati.*

I have always said that you were not there.

*Note.* It must be distinctly understood that here also the *actual* time decides, which tense should be used. Thus it may happen, that the *Present* of the principal sentence is followed by the *Imperf. Subj.* in the accessory sentence, as: *Temo ch'egli non mi capisse,* I am afraid (I fear), he did not understand me. *Non nego che ciò non potesse contribuire alla di lui riputazione,* I do not deny that this circumstance could contribute to his renown. Likewise, the *Conditional Mood* may be followed by the *Present Subj.*, as: *Si*

\*) Liter.: without that I knew it.



*crederebbe che non abbiamo fatto il nostro dovere*, one might think, that we have not done our duty.

### V. On the Subjunctive Mood.

Any action or state that does not appear to be quite *sure*, but is represented as *possible* or *uncertain*; besides, *consequences* resulting from any *sentiment* or *thought* should be expressed by the Subjunctive Mood. In Italian, this Mood, frequently neglected by the English, is strictly observed, and is one of the greatest beauties of the language, as it serves to modify the idea far more than is usual with the English Subjunctive. This is also the reason why the English verbs *could*, *would*, *should*, *may*, *might*, *must*, etc. are commonly suppressed and their meaning rendered by the Italian Subjunctive. The learner who is acquainted with the French language, will find a great analogy between both idioms, and will very seldom be mistaken in using the Italian Subjunctive there, where he would employ the French *Subjonctif*.

Thus the Subjunctive occurs:

1) After verbs importing command, desire, etc., as: *volere*, *pretendere*, *desiderare*, *bramare* (to wish eagerly), *chiedere*, *esigere*, *comandare*, *proibire*, and after the *Imperative Mood*. Ex.:

*Chiedo ch'egli m'ubbidisca.*

I desire that he obey me.

*Egli voleva ch'io gli dicessi la verità.*

He would that I should tell him the truth.

*Ditegli che venga*, tell him to come.

*Mi dica dov' egli sia*, tell me where he is.

2) After verbs expressing doubt, denial, etc., as: *negare*, *dubitare*, *essere incerto*, etc.; in which case the English whether is rendered by *che*. Ex.:

*Dubito che suo fratello venga.*

I doubt whether your brother will come.

*Nego che mio figlio abbia fatto ciò.*

I deny that my son has done that.

Very often *che* is omitted before the Subj. Mood, as in English. Ex.:

*Temendo no'l mio dir gli fusse (fosse) grave.* (Dante)

Fearing lest my words offend him.



*Crederono, non si avesse ubbidito.*

They thought they had not obeyed.

*Se*, too, is very frequently omitted in *exclamatory sentences*, as:

*(Se) Almeno si trovassero libri a buon prezzo.*

If at least there were some cheap books to be found.

As we hinted before, *che* is sometimes found with the *Indic. Mood*, where the English use *and* between two *principal sentences*, as:

*Domándami francamente ch'io ti risponderò senza suggezione.*

Ask me freely, *and* I shall answer you sincerely.

3) After all verbs importing belief, opinion, etc. when the action of the subordinate sentence appears somewhat *uncertain*, as:

*Credo che mio fratello sia partito.*

I believe that my brother has departed.

*Mi pare ch' egli non abbia voglia di studiare.*

It seems to me that he has no mind to learn.

*Pretese che si fosse divertito molto bene.*

He pretended he had enjoyed himself perfectly.

*Note 1.* If, however, the accessory sentence represents the action as *beyond all doubt*, the *Indicativo* should, of course, be used, as:

*Credimi che ti amo.*

Believe me that I love you.

*Le assicuro che sto perfettamente bene.*

I assure you that I am quite well.

*Note 2.* As the *Futuro* has no Subjunctive Mood, the verb of the subordinate sentence, when expressing a future action or state, appears in the *Futuro dell' Indicativo*, but may also be put in the *Congiuntivo del Presente*, as:

*Non credo che verrà or che venga domani.*

I do not think that he will come to-morrow.

4) After verbs denoting fear, lamentation, sorrow, astonishment, rapture, etc., as: *temere, aver paura, tremare* (to tremble), *essere sorpreso, rapito, maravigliarsi, rallegrarsi, rincrescere*, etc. *Ex.:*

*Temo che piova*, I am afraid it will rain.

*Mi maraviglio ch'egli non sia ancora giunto.*

I am surprised that he is not yet arrived.

5) After impersonal verbs like *bisogna*, *conviene*, *importa*, *basta*, *è meglio*, and likewise after *è* when forming adverbial expressions like *è peccato*, it is a pity, *è possibile*, *è naturale*, *è giusto*, *non è vero*, etc. Ex.:

*Bisogna ch'egli venga domani.*

He must come to-morrow.

*Basta che mi dica una parola.*

(Lit. It is sufficient that he tell me one word.) If he'll only tell me one word.

*È peccato che non sia venuta ieri.*

It is a pity that you did not come yesterday.

6) In relative clauses, beginning with *il quale*, *che*, *dove* (*ove*), *donde* (*onde*), and depending on principal sentences importing expectation, purpose, choice, etc. Ex.:

*Prenderò qualcheduno che conosca bene la strada.*

I shall take some one who knows the street well.

*Scelga un alloggio dove (Ella) possa stare più tranquilla.*

Choose a lodging where you may live more at your ease.

If, however, the relative sentence expresses something certain, its verb appears in the Indicative, as:

*Mostratemi la casa dove sta il conte B.*

Show me the house where Count B. is living.

7) Moreover, the Subjunctive is used after the Superlative\*), after *il primo*, *l'ultimo*, *unico*, *solo*, *nessuno*, *niente*, and a few others, as:

*Tu sei l'unico amico di cui possa fidarmi.*

You are the only friend on whom I may depend.

*Questa è una delle ultime lettere che abbia scritte San Paolo.*

This is one of the last letters St. Paul has written.

*Note.* Here also the Indicative Mood may be used, when the action is represented as quite certain or as an *historical fact*, as:

*Nerone è il primo imperatore che ha perseguitato i cristiani.*

Nero is the first emperor that has persecuted the Christians.

\*) After the Superlative of an adverb, on the contrary, the Indicative is used. Ex.: *Ci vado più spesso che posso*, I go there as often as I can.

8) Finally, the *Congiuntivo* is used, as in English, after all adverbs and pronouns that denote something vague or indistinct, as:

*Chiunque sia, non voglio vederlo.*

Whoever it be, I won't see him.

*Qualunque sia la tua sorte.*

Whatever be your fate . . .

9) An absolute Subjunctive Mood is found in sentences denoting desire, permission, invitation, apprehensive questions, and anger, as:

*Volesse Iddio!* Heaven grant!

*Venga pure!* Do but come!

*Favorisca entrare!* Please to walk in!

*Fosse mai egli quel tremendo tiranno?*

Should he indeed be that terrible tyrant?

*Ma che\*) non possano mai vivere in pace queste due creature!* (Gold.)

Cannot these two creatures live in peace!

#### Traduzione. 116.

The means of communication are so developed now-adays, that one can everywhere know what passes in the world. (The) christian love requires (*volere*) that one should love one's neighbour as one's self. I have long since (*transl.* It is already long time that I . . .) advised your brother that the gentleman, with whom he was in connection, has no good reputation, and I wonder that he has not broken off his connections with him. Napoleon requested on his death-bed, that his bones should be brought back to Paris. The laws require (*vogliono*) that by his wisdom and moderation one man should serve (conduce) to the happiness of many, but not that many men should serve to flatter the pride and effeminacy of a single one. Cæsar! can you allow that too great [a] severity be reproached (fr. *rimproverarsi*) to you?\*\*) (The) Providence has allowed that the barbarians (should destroy) destroyed the Roman empire, and thus revenged the conquered universe. It is enough that you are poor; I shall provide for you. I should be sorry (*m'increscerebbe*) if you departed without bidding me farewell. Nobody was found that would kill Marius.

\*) The sentences are always introduced with *ma che*.

\*\*) The sense is: Can you allow yourself to be reproached with too much severity? — For the convenience of the pupil, we occasionally prefer writing the English so that a literal translation will make it good Italian.



(The) laws defend to injure one's neighbour. Every father wishes that his children should be obedient, should learn in school, and make their way in the world. I am glad that you (have) carried the lawsuit; I have indeed never been afraid that it should not turn out in favour of you (*avere esito favorevole per*). Send me a servant who knows how to serve (wait) at table. Name any master to me, whose instruction is as useful as that of (the) experience. (The) youth is the only time of life when (the) man may easily correct himself. (The) man is the only being that destroys himself in a state of absolute liberty. I should like to find a book that could serve me as a guide in my travels. (The) Don Quixote (*Chisciotte*) of Miguel (*Michele*), Cervantes de Saavedra is the finest book that (the) humor ever inspired to (the) genius. Espronceda, Zorilla, and Hartzembusch are the greatest poets that modern Spain can boast (*gloriarsi*) of.

## 117.

«My body,» said (the) Marshal (of) Biron to his judges, «has no vein that has not bled for you.» Victor Emanuel the Second is the first Italian king who was interred at Rome. The Bible is the best book (which) one can read. Rome possesses the richest libraries in the world (which are in the w.). It is a shame that among this people there is still so much superstition; it were time to root it out. [It] is time that we go home, for it begins to rain. [It] is evident that Greece could not defend herself any longer, so much she had then decayed. Do you think he will execute your orders? I do not think he will do so (*transl.* it). [It] is sufficient to (*transl.* that you . . .) tell (him so) it him. [It] is a pity that you did not come with us, you would have had much pleasure. Are you sure (*È ella sicura*) that it is so late? I am sure it is already 12 o'clock. The contemporaries of Columbus did not know that there was still a fourth part of the world. The Americans were convinced that Columbus and his companions could make thunder and lightning. I doubt whether riches can give happiness. That is the most amusing book I have ever read. They say that the last war had been long since planned. Believe me that I did it only for your sake (*per amor suo*).

10) Conjunctions that govern the *Congiuntivo*.

The Italian language has a great many conjunctions that require the Subjunctive Mood after them. We here give those most in use:

<i>Benchè</i>	} though, although.	<i>Posto che</i>	} suppose that.
<i>Abbenchè</i>		<i>Supposto che</i>	
<i>Sebbene</i>		<i>Dato che</i>	} still before.
<i>Quantunque</i>		<i>Anzi che</i>	
<i>Tutto che</i>		<i>Finchè*</i>	} till.
<i>Non ostante che</i>		<i>Sinchè*</i>	
<i>Con tutto che</i>		<i>Finattantochè</i>	} till.
<i>Malgrado che</i>	} though, although.	<i>Fin a tanto che</i>	
<i>Avvegna che</i>		<i>Sin a tanto che</i>	} in case
<i>Ancorchè</i>		<i>In caso che</i>	
<i>Quand' anche</i> , even if, though.		<i>(Caso che)</i>	} that ...
<i>Acciocchè</i>	} so that ...	<i>Posto il caso che</i>	
<i>Affinchè</i>		<i>Senza che</i> , without ...	} though.
<i>Purchè</i>	} provided.	<i>Non che</i> , not as if ..., not as	
<i>Solamente che</i>		<i>A meno che</i> , unless.	
<i>Solochè</i>			

*Supposto ch'egli l'abbia fatto*, suppose he has done it.  
*Quand' anche non l'avessi detto*, even if I had not said so.

*Benchè me l'abbia promesso*.  
 Though he has promised it to me.

*Supposto che questo racconto sia vero*.  
 Provided this tale be true.

*Affinchè voi lo sappiate*, that you may know it.  
*Senza ch'io ci pensassi*, without my thinking of it.\*\*)

*Purchè me lo dia*, he will but give it me.

*In caso ch'egli muoia*, in case he should die.

*Non vogliam fargli del male, purchè abbia giudizio*. (M.)  
 We will not do him any harm, provided he be reasonable.

As we hinted Less. 21, V. 3, Note 1, the *Indicative Mood* should be used after the conjunctions, if the action or state is represented as beyond all doubt, as:

*Sebbene mi rispose francamente, non gli potei credere*.  
 Although he answered me freely, I could not believe him.

11) Frequently in the subordinate sentence the simple conjunction *chè* replaces its compound, in order to avoid repetition. Ex.:

*Benchè mi abbia detto la verità e chè gli creda perfettamente* ...

Though he have told me the truth, and though I perfectly believe him.

\*) These words may also be followed by the Indicative, if the sentence relates to a bygone time. Ex.: *Combattemmo finchè potemmo*, we fought as long as we could.

\*\*) If in English the *pres. partic.* is found after one of these conjunctions, it should always be rendered by the *Congiuntivo*.



*Note.* *Chè* loses its accent when written *separately*. Thus: *acciocchè*, but: *acciò che*. If, however, *che* is used instead of a compound conjunction, as in the above sentence, it is written *with* the accent.

#### Traduzione. 118.

I can't depend on your promise, unless you give me the necessary security. This impudent fellow has not ceased to annoy me with his letters, though he knew I was not able to do anything for him. A thoughtless man does not draw any advantage from his studies, in spite of the time spent upon them; in the same manner a great many persons continue to be (*restare*) ignorant, though they travelled through the most civilized countries. I shall pay a visit to your uncle before he departs. Our cousin is very rich; in case he dies (should die) without children, his fortune falls our share. I cannot pardon you, unless you have freely confessed your faults and given me the promise to amend your behaviour. Provided he give me the slightest notice of his state, I will no longer complain of his silence. Wait till we come! I shall wait till you have done. My brother in law will come to-day, if he be not prevented.

#### Traduzioni promiscue. 119.

We don't deny that you are right, but we doubt whether (*che*) you will gain your cause. I am afraid he will not keep his word, though I do not doubt (that) he has had the best intentions. Your father does not doubt (that) you will take all possible pains to answer his expectations. I don't deny (that) you have written to me, but I could not answer you, because I was ill (*transl.* by (*per*) reason of illness). Please God, my presentiment may be fulfilled! This great man has died at a very advanced age; may he rest (*riposare*) in peace! He hid himself, because he was afraid he would be detained by force. Whoever stands may (take) care that he do not fall. The Mussulmans don't deny that Jesus is a great prophet, but they deny him to be the Son of God. In case you can not come, advise me that I wait not for you in vain. Is the (*Signor*) Doctor at home? Yes, enter, if you please, into this room and take a seat.

#### 120.

A big cheesemonger who had the habit (*il vezzo*) of talking (*Infin.* with *di*) to (*con*) himself, one day went on his mare to town. The weather was very hot, and he became [*tr. had thirst*] thirsty. Near the road he perceived a cherry-tree hanging full (*cárico*) of ripe cherries. He had an appetite (*voglia*, ११)

to eat some of them, though in general he was no great friend of cherries. In order to get up at the fruit, he placed himself upright (*in piedi*) in the saddle. The cherry-tree stood in the middle of a large thorn-hedge. The good man, looking round about him, admired the patience of his mare. 'I should be in a nice predicament', thought he, 'if now somebody would cry: «gee ho!» to my horse.' Unfortunately he pronounced the word so loud, that the mare began to go at a trot, and left the cheesemonger in the midst of the thorns.

## 121.

Anaxamenes saved his native town, by a device, from (a) great danger. The inhabitants of Lampsacus had always taken the part of Darius against Alexander. After having conquered Darius, Alexander, full of anger, prepared to (*andava*) take a dreadful vengeance on (*di*) the Lampsaceni. Anaxamenes, who had been Alexander's teacher, went to meet him, with the intention to prevent, if it were possible, the destruction of Lampsacus. Alexander hearing of this design, turned round to his army and swore by all the Gods, he would do just the contrary of (that) what Anaxamenes should demand (*Impf. Cong.*). Informed of this oath, Anaxamenes presented himself to Alexander, and was, as usually, kindly received. Being asked by the king, what news he brought, and what he had (*essere*) resolved to do, he said: "I come, oh invincible (*invittissimo*) king, to beg thee, (that) thou mightst order Lampsacus to be\*) destroyed from the summit to its very foundations (*infino dalle fondamenta*), and every house [to be] plundered (*Infin.*), that thou mightst respect (*aver riguardo a . . .*) neither temples, nor men, nor women, nor age, but destroy all with fire and sword (*mettere a ferro e fuoco*)!" It is said (*si dice*) that Alexander, surprised by this device and bound by his oath, humanely pardoned the Lampsaceni.

## Reading Exercise. 122.

## Fine della lettera del Ganganelli.

Génova Le proverà essere ella<sup>1)</sup> realmente superba nelle sue chiese e nei suoi palazzi. Vi si osserva un porto famoso pel suo commercio e per l'affluenza degli stranieri: vi si vede un doge che si cangia appress' a poco siccome i superiori della comunità e che non ha un' autorità molto maggiore.

1) that it is.

\*) order . . . to be, *fare* with the Infinitive following, without the preposition *di* or *da*.

Torino finalmente, residenza di una corte, ove da lungo tempo abitan le virtù, l'incanterà<sup>2)</sup> colla regolarità degli edifici, colla bellezza delle piazze, colla dirittura<sup>3)</sup> delle sue strade, collo spirito de' suoi abitanti; e qui in tal guisa<sup>4)</sup> terminerà il piacevolissimo suo viaggio.

Ho fatto, com' Ella ben vede, prestissimamente tutto il giro dell' Italia e con pochissima spesa, col fine<sup>5)</sup> d'invitarla in realtà a venirci<sup>6)</sup>. Non Le starò a dir<sup>7)</sup> cosa alcuna dei nostri costumi; questi non sono niente<sup>8)</sup> più corrotti di quelli delle altre nazioni, checchè ne dicano i maligni<sup>9)</sup>; soltanto variano nel chiaroscuro<sup>10)</sup> secondo la diversità dei governi, poichè il romano non rassomiglia al genovese, nè il veneziano al napoletano: si può dir dell' Italia come del mondo intiero, che, salva<sup>11)</sup> qualche piccola differenza, ci è qui come altrove, un po' di bene e un po' di male.

Non La prevengo<sup>12)</sup> su la grazia degl' Italiani nè tampoco sull' amor loro per le scienze e per le belle arti, essendo questa una cosa che conoscerà<sup>13)</sup> ben presto nel trattarli<sup>14)</sup>, ed Ella specialmente sopra d'ogni altro<sup>15)</sup>, con cui tanta soddisfazione si prova<sup>16)</sup> nel conversare, ed a cui\*) sarà sempre un piacere il potersi dire umilissimo ecc.

2) *incantare*, to charm. 3) *straightness*. 4) so thus, in this way. 5) with the intention. 6) to come here. 7) I will not tell you. 8) by no means. 9) malevolent. 10) *variare nel chiaroscuro*, here: to be modified. 11) except. 12) *non La prevengo*, I tell you nothing. 13) you will learn. 14) in treating them = in living among them. 15) *sopra d'ogni altro*, sooner than any other. 16) *si prova*, one feels.

### Diálogo.

Che soprannome porta la città di Génova?

Perchè è famoso il porto della città?

Che dice il G. del già (See p. 140, 2) doge di Génova?

Qual è l'aspetto di Torino?

Che dice l'autore della corte di Torino?

Quale osservazione fa egli intorno ai costumi degl' Italiani?

Quale è, al suo dire (*as he says*), la conseguenza della diversità dei governi?

Che paragone fa il G. tra l'Italia e il mondo intiero?

Che s'imparerà a conoscere nel trattar gl'Italiani?

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\*) The construction of this sentence is inverted; it should be translated thus: and *whose* (*lit.*: to whom) most humble servant to be, will always be a pleasure, etc.

## Twenty-second Lesson.

### On the Infinitive Mood.

In all languages the Infinitive is the most general form of the verb, and therefore imports *action* or *being*, without any reference to *person* and *number*. This mood has much of the character and use of substantives, and like these appears either as the *subject* of the sentence or as a *complement* governed by a preceding word.

If used as a *substantive*, the Italian Infinitive entirely corresponds with the English *present participle*, as:

Writing is an art, *Lo scrivere è un' arte*.

We distinguish:

#### I. The Absolute Infinitive.

The Infinitive is called absolute, if it is the subject of a sentence, or if it is governed by a preposition. Even then, this Mood, though used as a substantive and sometimes preceded by the article, does not lose its *verbal* nature, and may, therefore, govern any complement like a real verb. In English the absolute Infinitive is rendered by the *Infinitive* Mood, or by the *present participle*. Ex.:

*Promettere e dare son cose differenti.*

To promise and to give are different things.

*Il leggere buoni libri\*) è utile alla gioventù.*

Reading (of) good books is useful for young people.

(*Liter.* To read good books etc.)

*Nell' andare a scuola perdei il mio libro.*

On my way to school I lost my book.

*Collo studiare i classici ho migliorato il mio stile.*

By studying the classics, I have improved my style.

*Non mi potei contenere dal ridere.*

I could not help laughing.

*Quel vago impallidir. (Petr.)*

That charming turning pale = how charmingly she turned pale.

*Il tramontar del sole.*

The setting of the sun.

*Il far del giorno.*

Daybreak (*liter.* the making of the day).

---

\*) Here the Infinitive Mood governs *buoni libri* as its *direct complement*.

*È pazzia il voler saper tutto.*

It is foolish if a person will know everything.

(*Liter.* it is foolery to be willing to know etc.)

## II. The Dependent (oblique) Infinitive.

After verbs importing *opinion*, *belief*, *supposition*, the conjunction *che* is often omitted (like *that* in English), and the verb of the *subordinate* sentence is put in the *Infinitive Mood*. The *subject* or *Nominative* case of the accessory sentence is changed into the *Accusative*\*) case, as will be seen by the following examples:

*Credendo lui\*\**) (Acc.) *essere galantuomo* . . .

Thinking him to be an honest man = as I think (thought)  
he is (was) an honest man . . .

*Supponendo lei* (Acc.) *essere partita* . . .

Supposing her to be departed = supposing (that) she  
had departed . . .

However:

*Credendo essere egli* (Nom.) *galantuomo*.

*Supponendo essere ella* (Nom.) *partita*.

### a) Infinitive *without* prepositions.

1) After verbs that require the Infinitive answering the question *what?* (Ex.: *I will* . . . what? *write*) and where consequently this Mood is considered to be a *true complement*, strictly requisite in order to complete the sense of the verb, the *Infinito* is used *without* any preposition (as often in English). Such verbs are: *potere*, *sapere* (to be able), *dovere*, *conviene*, *bisogna*, *occorre*, *è d'uopo*, *è di mestieri*, *fa di mestieri* (to be obliged, one must, to need, to be requisite etc.), *volere*, \*\*\*) *desiderare*, †)

\*) This construction is the Latin *Accusativus cum Infinitivo*. Yet it should be observed that the *Nominative* case, when a *Personal pronoun* and *following* the Infinitive, remains *unaltered*, without being changed into the *Accusative*.

\*\*) If, however, the *principal* and the *accessory* sentence have the *same Nominative*, *sè* should be used instead of *lui* or *lei*, as:

*Rispose, sè essere pronto*. [The same rule as in Latin.]

He answered that he was ready.

Or: *rispose di essere*, etc. (See Inf. with *di*.)

\*\*\*) We need not observe that if the *principal* and the *accessory* sentence have *different* Subjects, *volere* requires *che*. Thus:

*Non vuole parlare*, he will not speak.

But: *Non vuole che io parli*, he will not have me speak.

†) See page 347, b.



*bramare*†) (to wish, to desire, to be willing etc.); *fare*, *lasciare* (to let, to allow); *parere*, †) *sembrare*†) (to seem); *ardire*, *osare* (to dare); *solere*, *usare* (to use, to be wont); *dubitare*†) (to hesitate). Ex.:

*Voglio scrivere*, I will write.

*Devo mangiare*, I must eat.

*Posso andarmene*, I may be gone.

*Non so scrivere*, I can't write.

*Non occorre farlo*, it was not necessary to do it.

*Farò fare*, I'll get (something) made.

*Lo lascio andare*, I let him go.

*Bisogna aiutare i poveri*, we ought to assist the poor.

*Basta dirgli*, it is sufficient to tell him.

*Egli soleva dire*, he used to (he would) say.

*Sembra essere tristo*, he seems to be sorry, etc. (See page 161, Note).

2) The Infinitive is used *without* a preposition after *intendere*, *sentire*, *udire*, to hear; *vedere*, to see, as:

*Lo vidi cadere*, I saw him fall.

*Odo suonare*, I hear (f. i. the bells) ringing.

*Sento parlare*, I hear (somebody) speak.

3) After the words *che*, what; *chi*, who; *dove*, where; *onde* (*donde*), whence, the Infinitive is often used *elliptically* (without the preposition) (as in French). Ex.:

*Non so ove rifuggirmi.*

I don't know where to fly to (= *ove debba rifugg.*).

*Non sapeva che rispondere.*

He did not know what to answer.

*Non abbiamo di che vivere.*

We have nothing to live upon.

*Non sapeva a chi rivolgermi.*

I did not know to whom I should apply.

4) After *è*, when forming phrases like *è meglio*, *è peggio*, *è più difficile*, *è più facile*. Ex.:

*È meglio restar a casa*, it is better to stay indoors.

*È più facile criticare che far meglio.*

---

†) See page 347, b.

b) Infinitive with the preposition *di*.

1) After verbs denoting *belief, opinion, hope, desire, pleasure, etc.* the Infinitive is used *with or without* the preposition *di*, as:

*Spero di vederla* or *vederla*.

I hope to see you.

*Bramo di fare* or *bramo fare la sua conoscenza*.

I wish to make his acquaintance.

*Gli spiagque di dover* or *dover restar soletto*.

He was displeased that he must remain alone.

NB. The construction with *di* is somewhat more elegant, but there is no difference in the signification.

2) As a *complement* of substantives answering the questions *what? what kind of?* Ex.:

*L'arte di (dello) scrivere*, the art of writing.

*Il desio di vederla*, the wish (desire) to see you.

*Ho l'onore di riverirla*, my best compliments.

(Lit. I have the honour to salute you.)

Note. When, however, the Infinitive expresses a future action, *da* is used instead of *di*, as: I have three more letters to write, *ho ancora tre lettere da scrivere*.

3) After *adjectives* that require the *Genitive* case answering the questions *whereof? whereabouts? wherewith?* Such adjectives are: *desideroso*, *ávido*, desirous; *contento*, satisfied; *malcontento*, discontented; *geloso*, jealous; *impaziente*, impatient; *degno*, worthy; *certo*, *sicuro*, sure, certain (See Less. 4 and 17, II. P.), etc.

*Sono desideroso di vederla*.

I am desirous to see you.

*Sono contento d'avergli detto la verità*.

I am contented to have told him the truth.

4) After all verbs that require the *Genitive* after them, as: *godere*, *rallegrarsi*, to rejoice; *maravigliarsi*, to marvel; *pregare*, to pray; *supplicare*, to beseech (See Lesson 17, C. II. P.), and after some *impersonal* verbs like *importa*, it is of importance; *mi tarda*, *non vedo l'ora di . . .*, I am eager; *conviene*,\*) it is convenient, etc. Ex.:

*Mi sono maravigliato di non trovarla a casa*.

I was surprised that I did not find you at home.

\*) After impersonal verbs the Infinitive frequently occurs without *di*.

*Mi pregò di non abbandonarlo.*

He begged me not to forsake him.

*Si pentirà d'averlo detto.*

He will repent having said so.

*Egli s'accorse d'aver mancato al suo dovere.*

He perceived that he had failed in his duty.

5) In *contracted* subordinate sentences beginning with one of the following prepositions or conjunctions: *prima, invece, a forza, affine (a fine), di paura, presso*, etc., as:

*Prima di partire*, before setting out.

*Invece di piangere*, instead of weeping.

*A forza di faticarsi*, owing to much fatigue.

#### Traduzione. 123.

To read and not to understand (*intendere*) is like hunting and not catching (*prendere*). Singing (*Inf.*) delights the hearts. Whoever does not his duty, is not worthy to be called a man. Are you sure to obtain the pardon of your parents, when you are not able to take a firm resolution? My poor old mother was much rejoiced (*contento*) at seeing (*Infin.*) me again. He could not remember (having) to have promised me the works of Ariosto. The art of dancing was already known to the most ancient nations. It is a shame (*vergognoso*, adj.) to obey one's passions. The desire to appear clever often hinders [one] to become so. Napoleon had the intention to unite all Europe into one great confederation against England. The surest proof to (have been) be born with great qualities, is not to know envy. It is useless to make him any reproaches. It is the destiny of all human things to be of short duration only. By much working at night my eyes have grown weak. Cæsar had never believed Brutus [to be] able to undertake anything against him. I have never hoped to see you at my house, therefore (*laonde*) I requested my brother to communicate you this news.

#### 124.

His whole life was one delusion (*Infin.*) of all that every human heart holds (fr. *reputare*) sacred. To know nothing is no disgrace, but it is an absurdity if a man will (*Infin.*) know everything. The noble mind (*modo di pensare*) of the prince reconciled him even to his most exasperated enemies. Towards the end (*Infin.*) of the year, one perceived a noticeable decrease of the epidemy. At daybreak we weighed anchor, and sailed down the river. One must be *very prudent* in speaking (*Infin.*); an old proverb says: speak-



ing (*Infin.*) is silver, but silence (*Infin.*) is gold. As I thought (*Gerund.*) him to be (*Infin.*) a robber, I seized my pistols and cocked them. What is the good (fr. *giovare*) of apologizing (*Infin.*), when it is too late to repair the damage? As I supposed that she had arrived, I hastened to pay her a visit. Who are the two gentlemen (whom) I see coming there below? They are two Englishmen who use to take a walk at this hour. You needed (fr. *occorrere*) not tell him, that I am at home, as you knew well that I will not see him. Before contracting friendship with a man, one ought to know perfectly his character.

### c) Infinitive with the preposition *da*.

1) We have seen (II. P. Less. 4 II, 6) that *da* often denotes an *aptness* or *fitness* for something. Therefore this preposition is often used before the Infinitive Mood, if this latter be governed by *avere* or *essere*, in which case these verbs are no *auxiliaries* (as in the following sentences: What *is*\*) there *to be* done? He *has* nothing *to say*). In such a case the English often use the *Passive voice*, as:

*Che c'è da fare*, what is there to be done?

*Non è da biasimare*, he is not to be blamed.

*Non hai niente da dirgli*, you need not tell him anything.

NB. Also *dare*, *ricevere*, *proporre* etc. often take *da*, as:

*Egli gli dava\*\*)* *da intendere*, he gave him to understand.

*Questo denaro l'ho ricevuto da conservare.*

I have received this money to guard.

2) The Infinitive with *da* is also met with after *Substantives*; in this case it replaces an *adjective* or an *attributive accessory clause*, as:

*Milano si ritrovava in tali termini da non vedere . . .* (M.)

Milan was in such a condition, that nobody could see . . .

\*) *Avere* and *essere* are considered to be *principal verbs*, when used without the *past participle*.

\*\*) If the *Infinitive* construed with *dare* governs and precedes a *Complement*, *a* should be used instead of *da*, as:

*Egli mi diede a fare qualchedo*, he gave me something to do.

But: *Egli non mi diede niente da fare*, he gave me nothing to do.

*Una cosa da ridere*, a ridiculous thing.

*Una casa da vendere*, a house to be sold.

3) After *Adjectives*, too, the Infinitive often obtains with *da*, as:

*Un pezzo difficile da suonare.*

*Lit.* A piece difficult to play (on the piano etc.).

*Note.* In many cases *da* before the Infinitive may be supplied by *a*. Thus:

*Ho da fare una visita*, or *Ho una visita da fare*, and  
*Ho a fare una visita.*

The question is whether the action expressed by the Infinitive and denoting *futurity*, is to be performed by the speaker himself or not. If it is, as in the above example, *a* may be used instead of *da*. But it would be incorrect to say, *Dateci a sedere*, place chairs for us (*lit.* give us to seat), because here the speaker does not place the chairs himself. Therefore we should say: *Dateci da sedere.*

#### Traduzione. 125.

(As the Italian and English expressions often differ greatly, we have been obliged, here and elsewhere, to arrange the English sentences so that the pupil may translate them without difficulty into Italian).

He gave me to eat and to drink, though he had only the most indispensable (*il puro necessario*) for himself. What is there to be done in such a case? There is nothing to be done with so idle a fellow. — You must do it to-day: to-morrow it is not to be hoped that the opportunity will again be so favourable. It would be (highly desirable) much to desire that at last peace (should return) returned among (*fra*) us. What is there to be seen? There are pictures to be seen, they are also to be sold. My dear friend, you are much to be pitied! You have to go through a hard time, but don't lose (the) courage. I don't know what I am (*ho*) to tell him, when he comes. In Italy they say that three things are difficult (to make): to boil an egg, to make a dog's bed (*Ital.*: to a dog the bed) and to teach a Florentine (something).

#### d) Infinitive with the preposition *a*.

1) After adjectives that govern the Dative case, answering the question to what? Such are: *risoluto*, resolute; *buono*, capable; *disposto*, disposed; *facile*,\*) easy;

\*) These adjectives but rarely occur with *da*.



*difficile*, difficult; *lento*, slow; *sensibile*, *pronto*, ready, etc.  
Examples:

*Pronto ad eseguire le imposte cose.* (Tasso)

Ready to execute the things ordered.

2) After all verbs governing the Dative case, answering the questions: *wherewith?* *wherein?* *whereon?* *whereupon?* etc. Such verbs are:

*Acconsentire*, to consent.

*Accostumarsi* \ to accustom

*Avvezarsi* / (one's self).

*Costringere* \ to oblige, to

*Forzare* / force.

*Attendarsi*, to expect.

*Affaticarsi* \ to endeavour.

*Applicarsi* /

*Autorizzare*, to authorize.

*Condannare*, to condemn.

*Contribuire*, to contribute.

*Destinare*, to destine.

*Disporre*, to prepare.

*Aiutare*, to help.

*Adattarsi*, to accommodate  
(one's self).

*Insegnare*, to instruct, teach.

*Dare*, to give.

*Mettersi*, to begin.

*Insistere* \ to insist.

*Persistere* /

*Offrirsi*, to offer (one's s.).

*Reggere*, to endure, to last.

*Passare*, to pass.

*Incoraggiare*, to encourage.

*Esortare*, to exhort.

*Impiegare*, to employ.

*Esporsi*, to expose (one's s.).

*Continuare*, to continue.

*Pervenire*, to come, to get to ...

*Incitare*, to excite.

*Indurre*, to induce.

*Invitare*, to invite.

*Inclinare*, to incline.

*Determinarsi* \ to determine, to

*Risolversi* / resolve.

*Riuscire*, to succeed in ...

*Imparare*, to learn.

*Tardare*, to delay; to be late.

*Stimolare* \ to stimulate.

*Sprongare* /

*Sedurre*, to seduce.

*Bastare*, to be enough, to suffice.

*Tornare*, to do something once  
more.

*Muovere*, to move.

*Esitare*, to hesitate.

*Rinunziare*, to renounce.

Note 1. *Stare a* and *essere a* mean to be just now doing something, and, therefore, correspond with the English *present part.*, as: *Mia sorella è a ricamare*, my sister is embroidering; *egli sta a vedere la festa*, he is looking at the festival.

2. *Dare a* forms some Italianisms, like: *dare a vedere a qdn.*, to make anyb. understand; *dare a fare*\*), to give to do, to occupy; *dare a pensare*, to make one think = to give him material for reflection; *dare ad intendere*, to make anybody understand.

3. *Andare a* and *mandare a* must not be literally translated, as: *andare a trovare qualcheduno*, to call on someb.;

\*) See the Note page 349.

*mandare a prendere*, to send for somebody. *Tornare a* means to do something once more, as: *tornò a scrivere*, he wrote once more.

As in English, the Infinitive Mood is often found in *contracted subordinate sentences* like the following:

*Ad intenderlo direste ch'egli è innocente.*

To hear him (= if one hears him), one would say he was innocent.

*Era il primo a gettarsi sul nemico.*

He was the first to throw (= who threw) himself on the enemy.

*Che fare?* what am I (are we) to do?

*Dove fuggire?* where (shall we) flee to?

*Io! spargere il sangue de' miei figli!*

How could I shed the blood of my children!

#### Traduzione. 126.

Be attentive to seize the good opportunity. The just (man) is slow to punish but ready to reward. Are you disposed to do it? Yes, if you think that the sum (which) I fix for it, suffices to cover the expenses. I am just now writing a letter to my shoemaker who delays to bring me my new boots. Accustom yourself betimes to see your fairest hopes deluded (fr. *deludere*). Why don't you help me to get (*salire*) into the carriage? What shall I do? I advise you to renounce this project. Hasten to finish your letter for the courier leaves in half an hour. Why are you so late this evening? Usually you are the first to come in. I am authorized to fulfill your desire. Why do not you begin to write? Have you succeeded in confirming yourself in your friends' esteem? You waste your time reading (*Infin.*) insipid novels; do you not know that reading [of] bad books entirely corrupts the taste of young people? When one sees him, one would not say that one has to do with a cheat.

§ 1. As in English, the *Infinito* is often used instead of an accessory sentence beginning with *che*. This is the case:

1) When both the *principal* and the *accessory* sentence have the same subject, as:

*Credo essere ferito.*

I think (to be) I am wounded (= I think that I am wounded).



*Spero meritare la vostra confidenza.*

I hope to deserve your confidence (= (that) I deserve your confidence).

2) Or when the *subject* of the subordinate sentence occurs in the *principal* sentence as a *Dative* or *Accusative* case:

*L'ho pregato di non dirne niente.*

I have begged him to say nothing about it.

*Gli dissi di tacere*, I told him to be silent.

§ 2. Accessory sentences importing any particular *circumstance*, and usually beginning with one of the compound adverbs *dopo che*, *avanti che*, *prima che*, are also frequently contracted into the *Infinito*. But here, too, the Infinitive Mood may only be used, if both the *principal* and the *accessory* sentence have the same subject. [The same rule as in French.] Ex.:

*Prima di attaccar battaglia*, Gustavo Adolfo pregava a ginocchia con tutta l'armata (for *Prima che attaccasse* etc.).

Before he began (beginning) the battle, Gustavus Adolphus and the whole army prayed on their knees.

*Il maresciallo, dopo aver letto la lettera, disse ...*

Or:

*Dopo aver letto la lettera, il maresciallo disse ...*

After having read the letter the marshal said ...

§ 3. If, however, the principal and the accessory sentence have *two different* subjects, no Infinitive may be used, but a *conjunction* should be employed. Ex.:

*Dopo ch'io ebbi ascoltato la querela del mio amico, egli mi disse ...*

After I had heard the complaint of my friend, he said to me ...

(*Dopo aver ascoltato* etc. *egli mi disse* would be: After having (= he had) heard etc., he said etc.)\*)

*Note.* Besides, *anzichè* (sooner than, rather, far from, etc.), *per* (for, as, because), and *oltre a* (not only that) are used with the Infinitive. In English, however, these conjunctions are frequently paraphrased, as:

\*) Yet in Italian such an expression would not be wrong, if one did insert the respective pronoun, as:

*Dopo aver io ascoltato ... egli mi disse.*

Sauer, Italian Grammar. 5th edit

*Anzichè confessare la sua colpa, volle ad ogni costo gettarla sopra il povero villico.*

Far from confessing his fault, he would at any cost impute it to the poor peasant.

*Oltre all' essere un' infamia, la vostra condotta merita il più duro castigo.*

Your behaviour is not only infamous, but it also deserves the severest punishment.

*Per non sapere come difendersi, egli ammutolì.*

As he did not know how to defend himself, he grew silent.

#### Traduzione. 127.

Take care that you do not fall. After having heard my tale, he told me that he did not believe a single word (*neanche una parola*) of the whole story. I must now suffer from ungrateful people (*gl'ingrati*), after having been ungrateful myself. After Anthony had been conquered, his followers were persecuted and proscribed. The fairest victory a man may win over himself, is to pardon an injury. The general ordered his officers to say not (another word) a word more about the unfortunate event. Who has (the) courage to save the unfortunate (*pl.*)? It would be better you were unfortunate than guilty of a crime. I wish you (had) to have more patience. We (should like) desire to have more money. (The) sleep is as necessary as (the) eating; but too much sleeping is quite as injurious as too much eating. Allow me, Sir, to introduce (*presentare*) my friend to you. The conviction to have done wrong to an unfortunate (man), gave him many a sad hour. Galilei was obliged to make amends (*domandare perdono*) for having taught the motion of the earth round the sun. The court of the king of Italy has been (is) in Rome since 1871; before he resided there, he had his residence in Florence.

#### Reading Exercise. 128.

Qual fa tal riceve. \*)

Un signorino, appena venuto in età, sposò una cittadina ricca di sostanze, ma povera di quello che forma la vera ricchezza, cioè la bontà dell' animo.

Io non voglio dirvi nè il nome nè il paese loro, perchè sarebbe maldicenza; ed anche quando sono costretto a rivelarvi i peccati di alcuno, non voglio che voi prendiate mal animo contro i peccatori.

Il padre di questo signorino era ben innanzi cogli anni, ed aveva lavorato tutta la vita per lasciare molto agiato questo

\*) by Cesare Cantù.



único suo figliuolo. Ma diverse infermità lo avevano ridotto a sì cattiva salute, che pareva fino imbecille. Il figliuolo e la nuora avrebbero dovuto avergli compassione, alleggerirgli coll' amore il peso degli anni e degli acciacchi, e ricambiarlo delle attenzioni altre volte da lui ricevute. Ma credereste? invece non faceano che maltrattarlo. Se il povero vecchio si metteva al focolaio, e, tráttesi le scarpe, scaldava i piedi, gli davano del villano, e lo cacciavano da banda. Se non capiva quel che gli era detto, gli ridevano in faccia, lo chiamavano balordo e rimbambito. Poi a tavola, se gli cadeva un poco di brodo sulla salvietta, o se rovesciava il bicchiere sulla tovaglia, facevano un rumore da non dire.

E tanto innanzi arrivò l'inumanità di questi due sposi, che non lo vollero più a tavola insieme; ma lo ponevano ad un deschetto in cucina, abbandonato alle celie dei servitori e d'un loro ragazzino. Perchè dovevo dirvi che essi avevano un ragazzino, fra i quattro e i cinque anni, tutto vispo e gagliardo; ma che dal cattivo esempio dei genitori aveva imparato a trattar male col nonno, e farne dispregi.

Ora una volta questo bambino corse nella sala, dove stavano lautamente mangiando padre e madre, e contò loro che il vecchio barbogio aveva lasciato cascare la scodella e mandatala in pezzi. Questi sdegnati sgridarono in cattiva maniera il povero vecchio, ed ordinarono che, d'allora in poi, gli fosse dato a mangiare in una ciótola di legno, come ai cani.

Che triste lezioni dovevano essere queste pel bambino! E pur troppo ne profitò.

Pochi giorni dopo, i suoi genitori lo trovarono in giardino, affaccendato a metter insieme i cocci della scodella rotta dal nonno: li congegnava, e forándoli con un chiodo, come fa il pentolaio col trapano, li cuciva insieme con un filo di ferro.

Ridendo e vezzeggiando s'accostarono a lui i genitori, e gli chiesero:

Che fai costà, piccino?

Che cosa fo? rispose quegli. Sto rimettendo all' ordine questa scodella, in cui dar da mangiare a voi, quando sarete vecchi.

I due si guardarono in faccia ed impallidirono. Intesero benissimo che «ciascuno deve aspettarsi d'essere trattato da' suoi figliuoli, siccome egli avrà trattato coi genitori».

#### Diálogo.

Chi aveva sposato un giovine signore?

Che non vuole fare l'autore, quando è costretto a rivelare i peccati di alcuno?

Che aveva fatto il padre del signorino?



A quale stato lo aveano ridotto diverse infermità?  
 Quale sarebbe stato il dovere del figliuolo e della nuora?  
 In che modo adempirono questo loro dovere?  
 Che fecero, quando il vecchio non capiva quel che gli  
 era detto?  
 Fin a qual punto andò l'inumanità degli sposi?  
 Dove era rilegato il vecchio padre?  
 Avevano figli?  
 Che raccontò loro una volta il bambino?  
 Che ordinarono allora gli sposi?  
 Dove ritrovarono alcuni giorni dopo i genitori il figliuolo?  
 Che gli chiesero?  
 Quale fu la risposta del piccino?  
 Che intesero gli sposi da questa risposta?

## Twenty-third Lesson.

### On the Participio and Gerundio.

Participles derive their name from *participare*, to participate, because they *partake* of the nature of *adjectives* as well as *verbs*. Being *derived* from verbs, they are *used* like adjectives.

The Italian has two Participles, the *Participio presente* and the *Participio passato*. The *Part. presente* is not very frequently used; it renders either a simple *Adjective* or a *relative phrase* formed with *who, which, that*, etc.; as:

*Una valle ridente*, a laughing (charming) valley.

*I deridenti ogni credenza*, such as laugh at every (religious) faith.

*Un quadro rappresentante il giudizio universale*.

A picture representing Doomsday.

### The *Gerundio*.

This *invariable* form of the verb is a peculiar beauty of the Italian language. It either corresponds with the English *present participle* or it is used instead of accessory sentences beginning with one of the conjunctions *because, as, whilst, if*, etc. It *always refers to the subject of the sentence*. Ex.:

*Ella mi disse piangendo . . .*

She told me weeping (with tears in her eyes) . . .

*Essendo ammalato non posso andare a trovarlo.*

Being ill, I can't go to see him.

*Non volendo rispondergli, ella tacque.*

As she would not (Not willing to) answer him, she was silent.

*Note.* In English the *pres. part.* often appears preceded by a preposition, as: on seeing him; whilst reflecting; after having said, etc., whereas the Italian *Gerundio* is never governed by prepositions. Ex.: in reading, *leggendo* (not *in leggendo*); whilst speaking, *parlando* (not *durante parlando*). Yet prepositions may be used with the Infinitive Mood, which often fully replaces the *Gerundio*. Thus:

In reading, *nel leggere* = *leggendo*.

On going out, *all' uscire* = *uscendo*.

*Uscendo egli mi slanciò uno sguardo.*

Leaving the room he cast a look at me.

Often the personal pronoun must be added to the *Gerundio* in order to avoid some misconception. Such is the case when the *principal* and the *accessory* sentence have two different subjects. (See page 353.) Ex.:

*Andando io a spasso, egli s'avvicinò a me.*

Whilst I was taking a walk he came up to me.

In this case the pronoun immediately follows the *Gerundio*. If, however, the principal and the subordinate sentence have the same subject, the Personal pronoun may precede or follow or else be omitted. Euphony is here the only arbiter. Ex.:

*Vedendo io il pericolo lo presi per la mano.* Or

*Io vedendo il pericolo lo presi . . .* Or

*Vedendo il p. lo presi . . .*

Seeing (when seeing) the danger, I seized him by the hand.

*Observation.* If the principal and the subordinate sentence have two different subjects, the use of a conjunction is preferred to the *Gerundio*, as:

*Mentre io andava a spasso, egli dormiva,* rather than

*Andando io a spasso, egli* etc.

Occasionally, the verbs *andare*, *stare*, *venire*, *mandare* are employed with the *Gerundio* (especially in

poetry), in order to represent an action or state as *lasting*. Ex.:

*L'uccelletto va cercando la libertà* (for *va a cercare*).

The little bird seeks (is seeking) its liberty.

*Io ti stavo aspettando.*

I was waiting for thee.

*Note.* Quite obsolete is the use of two *Gerundios*, of which one belongs to the Participle whilst the other is used in lieu of an *accessory sentence*, as: *Essendosi alla fine piangendo addormentata*, having finally fallen asleep by much crying.

*Observation 1.* If the subordinate clause refers to the *object* (Accusative) of the principal sentence, the *Gerundio* is not admissible, thus:

*Lo vidi l'ultima volta, quando egli stava per partire.*

I saw him for the last time when he was on the point of setting out.

(*Lo vidi stando* etc., would be incorrect.)

2. As we stated in a former note, the Infinitive Mood with *a*, *con*, *in*, *per*, *dopo* is often used instead of the *Gerundio*; thus either:

*Vedendolo diresti*, or *al vederlo diresti* . . .

When seeing him you would say . . .

*Egli me lo diede dicendo* or *con dire* . . .

He gave it me saying . . .

#### Traduzione. 129.

I have seen in Rome the statue representing Apollo of (*del*) Belvedere. We are glad to be able to tell you that our enterprise has had a result corresponding with our expectations. They say that Apelles painted (the) grapes so naturally (*sì al naturale*) that the birds, when they saw them, picked at them (*le*). When reading, I commonly smoke a cigar. Mentor, in hearing the voice of the Goddess who called for her nymphs, awakened Telemachus. After having destroyed Troy, the Greeks returned to their country. Having no money I cannot depart. I met him, when I went to school. I met your brother, when he went home. As I must depart to-morrow, I have come to bid you farewell. When the criminal had arrived on the scaffold, he raised his trembling hands towards heaven and spoke (*dire*) the following words: 'Oh, Lord, have mercy upon (*di*) me!'

#### 130.

Franklin seeing all his efforts useless, went back to his country, in order to brave the storm with his countrymen.

Seeing one day a little fish in the stomach of a big one, he said: «Oh, as you eat one another, I do not see why we should abstain from eating you.» Franklin after having looked everywhere for occupation, re-entered (at) (*acconciarsi presso*) the printer's Keimer. Being useful to our country, we are at the same time useful to ourselves. Napoleon seeing that the battle of Waterloo was lost, drew his sword and would (*transl.* in order to . . .) desperately fling himself into the tumult of the fight. By hating (the) vice we confirm ourselves in (the) virtue. By attentively reading good authors we learn to write intelligibly (*fr. chiaro*) and elegantly. In different ways men are expressing their joy, when they meet relations and friends: Civilised people greet taking off their hats, shaking each other's hands, embracing and kissing each other. There are nations greeting by taking off their slippers, others by rubbing their noses against each other, and others by making their fingers crack against each other. There are even (*Ve ne sono persino di quelli*) who are rolling themselves on the ground and uttering cries of joy.

### Reading Exercise. 131.

#### Beniamino Franklin.\*)

Nella terra scoperta dall' Italiano Colombo e denominata dall' Italiano Americo Vespucci, fu fondata la città di Boston, ove, ai 17 gennaio del 1706, nacque Beniamino Franklin, ultimo di diciassette fratelli. Non essendo suo padre al caso<sup>1)</sup> di tenerlo sulle scuole<sup>2)</sup>, come appena ebbe imparato a leggere ed a scrivere, di dieci anni se lo tirò dietro<sup>3)</sup> nel suo mestiero<sup>4)</sup> di far sapone e candele. Il giovinetto vi attendeva<sup>4)</sup>, ma pure<sup>5)</sup>, fin da quell' età primaticcia<sup>6)</sup>, aveva tale avidità di leggere, che, quando non poteva il dì, vegliava<sup>7)</sup> la notte, beato<sup>8)</sup> qualora<sup>9)</sup> potesse ottenere qualche bello ed utile libro.

Vedutagli tale disposizione, un fratel suo, che lavorava di stampatore<sup>10)</sup>, lo tolse con se a bottega<sup>11)</sup> ove Beniamino, badando<sup>12)</sup> attento ad ogni cosa, presto imparò a perfezione questa nuova arte. Lavorava più degli altri, e perchè lo faceva volentieri riusciva meglio, e gli sopravanzava<sup>13)</sup> tempo

1) *essere al caso*, to be able to afford. 2) *tener sulle scuole*, to send to school. 3) *se lo tirò dietro nel suo mestiero*, he got him to learn his own profession. 4) *attendere a qcs.*, to apply one's self to smth. 5) *yet*. 6) *età primaticcia*, young age. 7) *vegliare*, to sit up. 8) *happy*. 9) *whenever*. 10) *printer*. 11) *togliere a bottega*, to take to the work-shop (here: printing-office). 12) *badare*, to mind. 13) *gli sopravanzava tempo*, he had time left.

\*) By Cesare Cantù.



da scrivere e discorrere con chi<sup>14)</sup> ne sapeva più di lui: perchè il tempo è come il danaro; chi non lo getta via ne ha sempre a sufficienza.

Disgustato però dei modi<sup>15)</sup> rústici e sgarbati<sup>16)</sup>, con cui lo trattava suo fratello, risolse di andare a cercar fortuna e si condusse<sup>17)</sup> a Filadelfia.

Filadelfia è città d'America, che poi divenne capo degli Stati Uniti, e dove Franklin, alcuni anni dopo, fu accolto tra gli spari<sup>18)</sup> dell' artiglieria e l'esultanza<sup>19)</sup> di un popolo intero. Ma per allora il giovinetto vi entrò tutto solo, non conoscendo alcuno nè da alcuno conosciuto, mal in arnese<sup>20)</sup>, con cinque lire in tasca e tre pagnotte<sup>21)</sup>; una sotto ciascun braccio e la terza in mano sbocconcellando<sup>22)</sup>. Recava però con sè la voglia di lavorare e di risparmiare; onde<sup>23)</sup> allogatosi<sup>24)</sup> presso uno stampatore si guadagnò<sup>25)</sup> di che vivere<sup>26)</sup> onoratamente. Un buon lavorante è un tesoro al padrone; e questo, se ha giudizio<sup>27)</sup>, lo tiene bene da conto<sup>28)</sup>.

14) *chi*, here: people that. 15) *manners*. 16) *rude*. 17) *condursi*, here: to go. 18) *gli spari*, the thunder (of a gun). 19) *acclamation*. 20) *mal in arnese*, badly dressed. 21) *loaves*. 22) *sbocconcellare*, to eat by bits. 23) *therefore*, thus. 24) *allogarsi*, to enter, to take a situation. 25) *guadagnare*, to earn. 26) *di che vivere*, enough to live upon. 27) *aver giudizio*, to be reasonable. 28) *tenere da conto*, to esteem, to appreciate.

### Díálogo.

Da chi ebbe nome il continente scoperto da Colombo?

Dov'è nato Beniamino Franklin?

Che mestiere esercitava il padre?

Trovava piacere a quell' occupazione il giovinetto?

Non aveva dunque il tempo di leggere?

Non s'accorse nessuno della disposizione del ragazzo?

Imparò la tipografia?

Gli sopravanzava tempo da studiare?

Come venne trattato da suo fratello?

E sopportava tranquillamente quel cattivo trattamento?

Vi aveva degli amici?

Non aveva danaro?

E quando entrò a Filadelfia per la seconda volta dopo aver sottoscritto a Parigi nel 1783 la pace che assicurava la libertà della sua patria, come venne accolto allora?



## Twenty-fourth Lesson.

### I. On the Participio Passato.

Concerning the *agreement* of the past part. with its *subject* we here state the following principal rules:

§ 1. If coupled with *essere* or with one of the verbs used instead of *essere*, as: *andare*, *restare*, *rimanere*, *stare*, *venire*, the Italian past part. *agrees with the subject of the sentence in gender and number*. Ex.:

*Mio padre è partito*, my father has departed.

*Mia madre è arrivata*, my mother has arrived.

*Gli scolari vengono puniti*, the pupils are punished.

*Ella rimase sbalordita*, she was quite astonished.

*I birbanti restarono attoniti*.

The rascals were quite perplexed.

In *intercalated* subordinate clauses the *auxiliary* as well as the *relative pronoun* are often omitted. It makes no difference whether the contracted clause stands at the beginning or in the middle of the whole sentence. Thus:

*I re, amati dai loro popoli, meritano la stima del mondo intiero.*

Kings that are loved by their people deserve the esteem of the whole world.

*Cacciati dall' alta Asia, gli Ungheresi si stabilirono nella Pannonia.*

Driven from Asia superior, the Hungarians settled in Pannonia.

*La principessa, adtrata di vedersi ingannata, partì subito.*  
The princess, angry to see herself deceived, departed immediately.

§ 2. The *Participio*, when used with the auxiliary *avere*, remains *unaltered* (except, § 3). Ex.:

*Io ho veduto mia madre*, I have seen my mother.

(Here the complement *mia madre* follows the verb.)

*Voi non avete detto due parole.*

You did not utter a single word.

*Perchè avete tremato?* Why have you trembled?

§ 3. If, however, the *Participio* used with *avere* follows its complement, it should agree with it. [The same rule holds good in French.] Ex.:

*Che libri (compl.) avete letti?*

Which books have you read?

*Che lettere* (compl.) *hanno scritte?*

Which letters have they written?

*Le lettere che* (Acc. compl.) *mi avete mandate.*

The letters you have sent me.

*I figli che* (Acc. compl.) *ho veduti.*

The children I have seen.

*Observation.* The rules we have established are now almost universally observed by good authors. Yet many examples may be found in Italian classical writers, where the *pass. part.*, though coupled with *avere*, agrees with its following complement. Thus *Boccaccio: Aveva la luna perduti i raggi suoi*, the moon had lost her rays. This is the case, when a particular *stress* is laid on the *verb*, and the action is represented as *lasting in its consequence* and forming an *inherent quality* of the complement. The pupil is requested to compare the following sentences:

*Ho mutato la mia sorte*, and

*Ho mutata la mia sorte*, I have altered my lot.

In the first example the *verbal* notion predominates, as in English. In the second, however, a particular stress is laid on the *quality* (altered), which is now represented as a *lasting one*. It will be easily understood, that this being so, the concord of the *past participle* used with *avere*, is rather arbitrary in Italian.

§ 4. An exception from § 3 is found in the case where *by Inversion* the *Subject* of the sentence follows the *Participio passato*, as:

*I paesi che* (Acc. compl.) *aveva conquistato Alessandro Magno.*

The countries which Alexander the Great had conquered.

When, however, the *Subject* of the phrase takes its *due* place before the verb, the *Participio passato* agrees; thus:

*I paesi che Alessandro Magno aveva conquistati.*

§ 5. With the *Pronominal* (or *reflective*) verbs we should carefully distinguish whether the pronouns *mi*, *ti*, *si*, *ci*, *vi*, are *Accusatives*, or whether they are *Datives*. In the former case the past participle agrees, in the latter it remains unaltered. Ex.:

We have loved one another (whom? — *ourselves*. Acc.).

*Noi ci siamo amati.*

Whereas:

We have reproached (to) ourselves (to whom? — *to ourselves*. Dat.).

*Noi ci siamo rimproverato.\*)*

If, however, the Dative is preceded by a complement in the Accusative, the Participle, of course, agrees with this complement. Ex.:

*I sigari che* (Accus. compl.) *noi ci* (Dat.) *siamo pigliati* (taken).

(See II. P. Less. 18. II. Pron. verbs.)

*Note.* Here the Part. is plural, not for the sake of *ci*, with which it has nothing to do, but on account of the foregoing *che* (= *I sigari che* ...). — In the sentence:

*Le ragazze se le sono strappate dalle mani,*

The girls have snatched them out of each other's hands, the Participle appears in the *Plur. fem.*, not for the sake of the subject *ragazze*, but because it is preceded by the Accusat. of the person, pronoun (*le*) referring to a foregoing *fem.* complement, as *le scarpe*, *le calze* etc. — These rules, however, are often neglected, even by good authors, because the Italians are not over-scrupulous in the concord of their Past Partic. Thus one may find sentences like: *Le ricchezze ch'egli si era acquistato* (instead of *acquistate*), where the Partic. agrees with the subject, whilst it properly ought to agree with the foregoing complement (here *le ricchezze*).

§ 6. Again, we should carefully distinguish, whether the *preceding Accusative* case is governed by the *Participle* or by an *Infinitive* connected with the Participle. [The same as in French.] Examples:

The song (which) I have heard sung.

*La canzone che ho inteso cantare.* (What have I heard?

Answ. singing.) Here *che* is the complement of *cantare*, whereas in the next sentence *che* is the complement of *intesa*:

*La cantatrice che ho intesa cantare.*

The songstress whom I have heard singing. (What have I heard? Answ. the songstress.)\*\*)

§ 7. A Participle coupled with a *neuter* verb never agrees, though *che* may precede as a seeming complement. [The same as in French.] Ex.:

\*) This rule is often neglected; it is not improper to say: *noi ci siamo rimproverati.*

\*\*) This rule, too, is often neglected.

*Le due ore che ho dormito.*

The two hours I have slept.

*Le cinque miglia che siete corsi.*

The five miles you have run.

*Note.* When referring to the preceding *ne*, of it, of them, etc. the *Participio* generally takes the gender of the Substantive to which it refers. Thus: Have you drunk water? *Avete bevuto dell' acqua?* Yes, I drank some, *Sì ne ho bevuta.* Have you eaten some crabs? *Avete mangiato dei gámberi?* No, we have not (eaten any), *No, non ne abbiamo mangiati.*

Likewise, the *Participio passato* of *fare*, when meaning to have, to get, is always invariable. Ex.:

*Gli stivali che mi sono fatto fare* [*che* is governed by *fare*].

The boots which I got made for me.

Whereas:

*Gli sbagli che avete fatti* [*che* is governed by *fatti*].

The faults you have made.

Here *fare* appears in its proper signification.

*Note.* The Partic. referring to *che cosa?* what? should also remain unaltered, because *che cosa?* is an equivalent for a neuter pronoun, thus:

*Che cosa avete detto?* What have you said?

§ 8. The *Participio passato* of the auxiliary *avere* is invariable, if the sentence is *elliptical*, i. e., if the *Participio passato* is followed by an *Infinitive Mood*, or if this Infinitive is understood, as:

*Gli ho reso tutti quei servizi che ho potuto* (i. e. *rendergli*).  
I have done him any service I was able (to do).

*Ecco i libri che ho voluto leggere.*\*)

Here are the books I wanted to read.

§ 9. Whenever the preceding relative pronoun *che* or *il*, *la* etc., *quale* etc.) is not the complement of the Participle, this Partic. is *invariable*. Sometimes the *real* complement follows in the form of an *accessory sentence*, as:

*Le parole che avete voluto che gli dicessi.*

Here the complement of *voluta* is not the preceding *che*, but the following accessory sentence *che gli dicessi*,

\*) In these three sentences *che* is not the complement of the partic. (*voluta*, *potuto*), but of the Infin., expressed or understood (*rendere*, *leggere*).

that I should tell him [*che* before *avete* is the complement of *dicessi*].

*Note.* We should carefully distinguish from the *absolute Partic.* the construction explained in Less. 15, g, II. P., where the Participle *agreeing with the following complement* precedes and is immediately followed by *che*, as:

*Detta che ebbe la parola*, no sooner had he said the word.  
*Trovata che l'avremo*, as soon as we shall have found it  
 (i. e. *la pietra*, the stone).

This construction is nothing else but an *Inversion*, where *che* is used instead of one of the compound conjunctions: *tosto che*, *subito che* or *allorchè* etc., and the Participle agrees with its following complement (See § 3), so that the sentence is properly:

*Tostochè ebbe detta questa parola.*

*Allorchè l'avremo trovata.*

## II. On the Participio Assoluto.

§ 1. The *Participio passato assoluto* (absolute) often obtains, either with the *Gerundio* or without it, where in English either *accessory* sentences are used, or a construction with the *present participle* of the auxiliary and the *past participle* of the *principal* verb. Ex.:

*Essendo morto il re, suo figlio salì al trono.*

After the king had died (the king being dead), his son mounted the throne.

§ 2. In general the *Gerundio* is omitted and the *Participio* alone is used, agreeing, of course, with the word it refers to. Ex.:

*Finita\*) la guerra, l'armata ritornò alla patria.*

After the war was ended, the army returned home.

*Fermatasti, disse loro.*

Stopping (she stopped and . . .) she said to them.

*Girati oziosamente gli occhi all' intorno, li fissava. (M.)*

Having looked carelessly about him, he fixed his eyes . . .

*Pascata questa (i. e. settimana), non m'appagherò più di chiacchiere. (M.)*

When this week is over, I shall not be appeased any longer with mere words.

---

\*) Latin. *Ablat. absolut.*



*Udite queste parole, ella scoppiò dalle risa.*

(After) Having heard these words, she burst forth into a loud laughter.

§ 3. With the absolute Participle is sometimes joined the preposit. *dopo* (rarely *senza*), which, if the Partic. were rendered by an accessory sentence, ought to appear under the form of the conjunction *dopo che* (or *senza che*). This construction is easily explained by inserting an *Infinitive Mood*. Examples:

*Dopo rimasti alquanto lontani.*

After having been away for some time.

(*Dopo essere rimasti alquanto lontani.*)

*Quella novella che cominciato aveva, senza finita lasciò stare* (Bocc. Dec. VI, 1).

He left unfinished the novel which he had begun.

Or in form of accessory sentences:

*Dopo che fummo rimasti etc.*

*Senza che l'avesse finita etc.*

#### Traduzione. 132.

We have met a great many persons that bowed to us, but we did not recognize them. The gentlemen (whom) I invited for dinner, have not accepted, because they are expected elsewhere to-day. Educated in all the luxuries of wealth, she will not be able to endure (accommodate herself to) a simple life. The pupils (whom) we heard reading yesterday, have proved that they took much pains to acquire a pure pronunciation. Certain animals seem to be created only for (the) man. The news about the shipreck of the *Germania* have all been retracted. The riches (which) they had gained, have soon been dissipated. After the first defeat of the American troops, three commissioners were sent to (the) General Howe; but soon the negotiations were broken off. Soon afterwards New-York was taken, both the Jerseys occupied, Philadelphia threatened, and without the most incredible efforts of Washington, whose army had been diminished to four thousand men, the cause of (the) independence would have been lost for ever. Kleopatra has given (the) death to herself. It is a good while since we have not seen one another, but we have often written to one another.

#### 133.

Seldom things [one has] long expected correspond with *the idea* we have formed of them. The long silence you have

observed (fr. *custodire*) (*transl.* observed by you) has made us think (that) you had entirely forgotten your promise. Never do anything contrary (*transl.* that be contr.) to the principles I have endeavoured (fr. *cercare*) to inculcate [in] you. The fleet we have seen arrive belongs to the French. Do you know these ships? I know them well; I have seen them building (as they were built). Look at those trees; I have seen them planting (as they were planted) ten years ago. The society I have seen you frequent, is now dissolved. As this reflection greatly embarrassed (*Gerund.*) our (*il buon*) man, he said: «One can't sleep well if one has so much intellect.»

## 134.

I thank you for (*di*) the books lent to me, and as soon as I shall have read them, I shall give them back to you. When the holidays will be (are) over, I shall set out (on the journey) for Rome. After the father was (*Part. pass.*) dead, the sons dug up the field in order to find the treasure. Eury-medon being killed, his fleet was taken and burnt. The cause of the contagion being removed, and the booty divided, they proceeded to the election of a king. The coats I have had made do not fit me. A carrier had loaded some live calves on his car. The poor animals, packed one upon another, with [their]\* legs tied fast and their heads hanging down, filled the air with plaintive lowing. (The) history teaches us that many nations, after having reached the pitch of glory, began to sink, and others, that were destined for slavery by their neighbours, knew to raise themselves. Subdued, ill treated and humbled by barbarians and by civilised nations, the Italians languished through centuries; but at length, through their [own] courage, through the moral and material assistance of friendly nations and through happy circumstances (*col favore delle circostanze*) they succeeded in breaking their (the) hated chains, in obtaining the long since wished for unity and founding the kingdom of Italy.

## Reading Exercise. 135.

Continuazione di Beniamino Franklin.

Ma Franklin era giovane ed inesperto<sup>1)</sup>; onde<sup>2)</sup> si lasciò sollevare<sup>3)</sup> da uno di quei tristi<sup>4)</sup>, i quali sono larghissimi<sup>5)</sup> in parole e scarsi<sup>6)</sup> al fatto<sup>7)</sup>. Costui, promettendogli mari e

1) inexperienced. 2) thus, therefore, so. 3) seduce. 4) rascal, miserable fellow. 5) profuse. 6) poor. 7) *al fatto*, in deeds. —

\*) *transl.* the legs ..., the heads ...



monti<sup>8)</sup>, lo distolse<sup>9)</sup> dal suo quieto mestiere per condurlo a Londra in Inghilterra, assicurandolo che quivi farebbe passata<sup>10)</sup> e troverebbe la cuccagna<sup>11)</sup>. Franklin vi andò, ma tutti que' belli castelli in aria<sup>12)</sup> svanirono<sup>13)</sup>, e lontano migliaia di miglia dalla patria, consumati nel tragitto i pochi suoi quattrini<sup>14)</sup>, sarebbe stato ridotto<sup>15)</sup> a basir di fame<sup>16)</sup>, se non avesse ripigliato<sup>17)</sup> il lavoro di stampar libri. Laborioso e sobrio<sup>18)</sup> piaceva al suo principale<sup>19)</sup>, ed acquistava riputazione ed una certa autorità sopra i compagni suoi. Questi non sapevano mai risparmiare<sup>20)</sup> qualche soldo, sbeazzavano<sup>21)</sup> tutto il dì, spendevano delle ore<sup>22)</sup> al giuoco e sulla taverna; Beniamino al contrario beveva acqua, non se la sbirbava al lunedì<sup>23)</sup>, lavorava delle ore oltre il dovere, guadagnando di più, facendo meglio e stando più bene di salute e di borsa. Aiutavasi anche coll' insegnare il nuoto<sup>24)</sup>, col menare barche<sup>25)</sup>, con tutti i modi onesti che gli venivano alla mano.

Perfezionato poi nell' arte sua, tornò in America, ove, conosciuto per giovane attento e temperante, trovò chi<sup>26)</sup> lo sovvenne<sup>27)</sup> di danaro per mettere in piedi<sup>28)</sup> una stamperia, e gli procacciò<sup>29)</sup> commissioni<sup>30)</sup>.

Desiderando di far bene agli altri, stampava di tempo in tempo libretti e taccuini<sup>31)</sup>, alla mano<sup>32)</sup> di tutti, dove esponeva le massime<sup>33)</sup> della buona condotta e s'ingegnava di abituare i suoi concittadini alla parsimonia, alla fatica, a pensare giusto ed operare<sup>34)</sup> il bene.

- 8) *promettere mari e monti*, to promise mountains of gold.  
 9) *distorre*, to take away, to get anybody to leave anything. —  
 10) *far passata*, to make one's fortune. 11) *trovare la cuccagna* (a proverbial expression), to lead a delightful life. 12) *castelli in aria*, castles in the air. 13) *svanire*, to vanish. 14) *farthings*. 15) *reduced*. 16) *basir di fame*, to starve. 17) *ripigliare qcs.*, to take again, once more to smthg. 18) *sober*, temperate. — 19) *master*. 20) *to save*. 21) *to carouse*. 22) *whole hours*. — 23) *sbirbarsela al lunedì*, to make blue, i. e. to leave work on Monday and go drinking. 24) *il nuoto*, swimming. 25) *menar barche*, to boat. 26) *chi*, people who . . . 27) *sovvenire*, to help, to assist. 28) *mettere in piedi*, to establish, set up. 29) *to procure*. 30) *work*. 31) *almanack*. 32) *alla mano*, for the use. — 33) *principles*. 34) *to do*.

#### Díálogo.

Che cosa accadde poi a Franklin?

Che gli propose quegli?

Che gli promise il seduttore?

Allorchè Franklin giunse a Londra, trovò che gli fosse stata detta la verità?

Che fece poi lontano migliaia di miglia dalla patria?

Da chi entrò in bottega?

Vi stava bene?

Si occupava anche d'altre cose?

Si fermò per sempre a Londra?

Che intraprese Franklin ritornato in America?

Aveva buon successo la sua impresa?

Che stampava di tempo in tempo per istruire i concittadini suoi?

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## APPENDIX.

### I. MATERIALS FOR CONVERSATION.

*Puossi! entri!*  
*È permesso?*

*Felicissima notte!*  
*Come sta?*  
*(Le auguro il) buon giorno.*  
*S'accómodi!*  
*Stia bene!*  
*Godo di vederla!*  
*Come va la salute?*  
*Servo suo!*  
*Padrone!*

*Favorisca!*  
*La riverisco! }*  
*Addio! }*

*Sulla mia parola.*  
*Dove va?*  
*Vado in chiesa.*  
*Abbia la compiacenza di dirmi!*  
*Le sono molto obbligato.*  
*Che cosa comanda?*  
*È un pezzo che non L'ho più veduta.*  
*Scommetto la mia vita che la*  
*(cosa) è così!*  
*Che seccatura!*  
*Mi lasci in pace!*  
*Ha Ella mal di testa?*  
*Sì, mi duole la testa.*  
*Me ne rincresce.*  
*Che c'è da fare?*  
*Che premura! Non può fermarsi*  
*un momento?*  
*Mi vien male!*

1.

Come in!  
May I be permitted? May I  
come in?  
Good night!  
How are you?  
I wish you a good morning.  
Sit down!  
Adieu! Farewell!  
I am glad to see you!  
How do you do?  
Good b'ye!  
Your most obedient (*properly:*  
you are my master!)  
Be so kind!  
Good b'ye!

2.

Upon my word.  
Where are you going?  
I go to church.  
Have the kindness to tell me!  
I am much obliged to you.  
What can I do for you?  
It is a long while since I saw  
you last.  
I bet you whatever you like,  
it's a fact!  
What a bore!  
Let me alone!  
Have you a headache?  
Yes, my head aches.  
I am sorry for it.  
What is there to be done?  
What a hurry! Can't you wait  
a moment?  
I feel qualmish.



## 3.

<i>Parla italiano, Signore?</i>	Do you speak Italian, Sir?
<i>Lo parlo un poco.</i>	I speak it a little.
<i>Come si chiama il suo maestro?</i>	What is the name of your teacher?
<i>È il professore Lepper.</i>	Professor Lepper.
<i>Dove sta egli di casa?</i>	Where does he live?
<i>Contrada San Nicold, Nr. 76.</i>	No. 76, St. Nicholas street.
<i>Che c'è di nuovo?</i>	What is the news?
<i>Non ho ancora letto la gazetta.</i>	I have not yet seen the paper.
<i>Che cosa si dice nella città?</i>	What do they say in town?
<i>Corre voce che la regina sia partita per l'isola di Wight.</i>	They talk about the queen having set out for the Isle of Wight.
<i>Qual è il miglior albergo a Venezia?</i>	Which is the best inn at Venice?
<i>L'albergo Danieli.</i>	The Hotel Danieli.
<i>Vuole Ella far una passeggiata?</i>	Will you take a walk?
<i>Volentieri, sono pronto.</i>	With pleasure. I am ready.
<i>Dove andiamo?</i>	Where shall we go?
<i>Andiamo al giardino pubblico.</i>	Let us go to the park.

## 4.

<i>Che tempo fa oggi?</i>	How is the weather to-day?
<i>Fa bel tempo.</i>	It is fine.
<i>Fa cattivo tempo.</i>	It is bad weather.
<i>Tira vento.</i>	It is windy.
<i>C'è chiaro di luna.</i>	The moon shines.
<i>Fa un caldo eccessivo.</i>	It is extremely warm.
<i>C'è nebbia.</i>	It is foggy.
<i>Il tempo sta per cambiare.</i>	The weather will soon change.
<i>I giorni crêcono.</i>	The days are getting longer.
<i>I giorni cominciano a calare.</i>	The days are getting shorter.
<i>Avremo un temporale.</i>	We shall have a thunder-storm.
<i>Pioveggina.</i>	It rains a little.
<i>Lampeggia.</i>	It lightens.
<i>Diluvia.</i>	It is raining hard.
<i>Fa molto freddo.</i>	It is very cold.
<i>Névia.</i>	It snows.
<i>Lo squagliamento del ghiaccio comincia.</i>	The ice begins to break up.
<i>Non uscirò con questo freddo.</i>	I shan't go out in this cold.

## 5.

<i>Mi preme di vederla.</i>	I long to see you.
<i>Mi valgo dell' opportunità.</i>	I seize the opportunity.
<i>Farò capitale della sua parola.</i>	I'll depend upon his word.

<i>Non mi darò la briga di scri- vergli.</i>	I shall not take the trouble to write to him.
<i>Egli me l'ha dato di giunta.</i>	He has given it me into the bargain.
<i>Tocca a me.</i>	That concerns me.
<i>Un tal discorso non mi va a genio.</i>	Such a discourse does not agree with me.
<i>In somma, vi dico che non voglio.</i>	Briefly then, I tell you, I won't.
<i>Mi si vuol dare ad intendere.</i>	They will make me believe.
<i>Per altro.</i>	Besides.
<i>Non lo dico da burla.</i>	I am in earnest, I am not joking.
<i>Che c'è da fare?</i>	What is there to be done?
<i>Per l'amor di Dio!</i>	For God's sake!
<i>Non lo fare per quanto ti è cara la vita!</i>	Upon my life, you should n't do that!

## 6.

<i>Una volta per sempre.</i>	Once for all.
<i>Per me, non vorrei farlo.</i>	As for me, I would not do it.
<i>Con questo mezzo.</i>	By this means.
<i>Egli è in collera con me.</i>	He is angry with me.
<i>Ho parlato in vostro prò.</i>	I have spoken in your favour.
<i>È fuori di senno.</i>	He is beside himself.
<i>Come dissi poc' anzi.</i>	As I said just now.
<i>Vuol Ella venire con me?</i>	Will you come along with me?
<i>Anzi.</i>	With pleasure.
<i>Fàtevi indietro!</i>	Stand back!
<i>Sono bagnato sino alla pelle.</i>	I am wet through.
<i>Al di là del fiume.</i>	On the other side of the river.
<i>Passammo attraverso la foresta.</i>	We went through the forest.
<i>Andiamo lungo il fiume.</i>	Let us go along the river.

## 7.

<i>Mantengo saldo il mio propòsito.</i>	I stand by my word.
<i>Agite secondo i vostri principj.</i>	Act in conformity with your principles.
<i>Non possiamo andare d'accordo su ciò.</i>	We can't agree on this point.
<i>Mi prevalgo dell' occasione.</i>	I profit by the opportunity.
<i>Ho una grazia da chiedervi.</i>	I have a favour to beg of you.
<i>Spenga la candela.</i>	Put out the candle, if you please.
<i>Egli si fece saltar le cervella.</i>	He blew his brains out.
<i>Le negoziazioni furono troncate.</i>	The negotiations were inter- rupted.
<i>Non potrà mai venirne a capo.</i>	You will never be able to do it.

8.

<i>Egli ha perduto la metà del suo avere.</i>	He lost half his fortune.
<i>Egli fu accusato d'omicidio.</i>	He was accused of manslaughter.
<i>Il soldato sarà punito di morte.</i>	The soldier will be put to death.
<i>Non vi mi posso risolvere.</i>	I can't make up my mind to do it.
<i>Ciò dipende dalle circostanze.</i>	That depends on circumstances.
<i>Egli la scappò bella.</i>	He had a narrow escape.
<i>La figlia d'un mio amico è morta.</i>	The daughter of a friend of mine has died.
<i>Godò di vedervi in buona salute.</i>	I am glad to see you in good health.
<i>Devo prendere da Lei commiato.</i>	I must bid you farewell.
<i>Vendere al minuto.</i>	To sell by retail.

## II. PROVERBS.

<i>Chi fa il conto senza l'oste lo fa due volte.</i>	One should not reckon without one's host.
<i>Chi va al mulino s'infarina.</i>	He that touches pitch will defile himself.
<i>Chi dorme coi cani si sveglia coi pulci.</i>	Bad company spoils good manners.
<i>Bisogna battere il ferro mentre è caldo.</i>	One must strike the iron while it is hot.
<i>A chi consiglia non duole il capo.</i>	Advising is easier than helping.
<i>Chi la dura la vince.</i>	Patience overcomes any hardship.
<i>La pratica val più della grammatica.</i>	Experience is the best teacher.
<i>Navigare secondo il vento.</i>	To comply with the times; or: to go with the stream.
<i>Tanto ne va a chi ruba che a chi tiene il sacco.</i>	The receiver is as bad as the thief.
<i>I pàperi vogliono menare a bere le oche.</i>	Jack Sprat would teach his master.
<i>Innar si unge, se l'amo non ha esca.</i>	You must grease the lawyer's fist, if you will carry your cause.
<i>Cercare il pelo nell' uovo.</i>	To find faults where there are none.

<i>Dimmi con chi vai, e saprò quello che fai.</i>	Tell me what company you keep, and I'll tell you who you are.
<i>I pensieri non págano gabelle.</i>	Thoughts are free.
<i>Il mondo è di chi se lo piglia.</i>	Boldly ventured is half won.
<i>Molto fumo e poco arrosto.</i>	Much ado about nothing.
<i>Raccomandare il lardo alla gatta.</i>	To set a fox to keep the geese.
<i>Cane scottato ha paura del- l'acqua fredda.</i>	A burnt child dreads the fire.
<i>Appetito non vuol salsa.</i>	Hunger is the best sauce.
<i>Quante teste tanti cervelli.</i>	So many men, so many minds.
<i>Chi troppo abbraccia nulla stringe.</i>	He that undertakes too much brings nothing to an end.
<i>Esser tra l'ancúdine e il mar- tello.</i>	To be at the pinch.
<i>Il lupo cangia il pelo ma non il vizio.</i>	A fox will leave his hair but not his tricks.
<i>Una róndine non fa primavera.</i>	One swallow brings no summer.

### III. SPECIMENS OF ITALIAN POETRY.

#### FAVOLE.

##### 1. I due ladri e l'ásino.\*)

Un' orribile contesa<sup>1)</sup>  
 Per un asino rubato  
 Fra due ladri s'era accesa<sup>2)</sup>;  
 L'uno e l'altro era ostinato:  
 L'un dicea: Lo venderemo.  
 Dicea l'altro: Lo terremo<sup>3)</sup>.

Dal gridar vengon all' onte<sup>4)</sup>,  
 E da queste a crudel guerra;  
 E con mani audaci e pronte  
 Afferrati<sup>5)</sup> vanno a terra<sup>6)</sup>,  
 Dove dansi<sup>\*\*)</sup> pugni, schiaffi<sup>7)</sup>,  
 Urti<sup>8)</sup>, calci<sup>9)</sup>, morsi e graffi<sup>10)</sup>.

1) quarrel. 2) *accendersi*, here: to arise. 3) *terremo* fut. of *tenere*, to keep. 4) *venir all' onte*, to say foul things, to injure. 5) *afferrare*, to lay hold; *afferrarsi*, to fight, to box. 6) *andar a terra*, to fall down. 7) blow, box on the ear. 8) *urto*, a hit. 9) *calcio*, a kick. 10) *graffio*, a scratch.

\*) By *Luigi Grillo*.

\*\*) Instead of *si danno*.

Mentre stanno entrambi *attenti*<sup>11)</sup>  
 A dar colpi, a far difese,  
 Qual<sup>12)</sup> due cani d'ira ardenti,  
 Venne un terzo ladro, e prese  
 Il somaro<sup>13)</sup>, e sopra quello  
 Monta e trotta via *bel bello*<sup>14)</sup>.

Finalmente quei cessaro<sup>15)</sup>  
 Stanchi e fiacchi<sup>16)</sup> dalle risse<sup>17)</sup>,  
 E vedendo il lor somaro  
 Via sparito<sup>18)</sup>, un di lor disse:  
 Mentre noi stiamo in *contese*<sup>19)</sup>,  
 Ride un terzo a nostre *spese*<sup>20)</sup>.

11) *star attento a qcs.*, to be occupied with . . . 12) like. —  
 13) the ass. 14) *bel bello*, quite merrily. 15) to cease. 16) fatigued. 17) *la rissa*, the quarrel, fight. 18) *sparir via*, to disappear. 19) *star in contese*, to quarrel. 20) *a spese*, at the cost, expense.

## 2. Il gallo, il cane e la volpe.

Un tempo<sup>1)</sup> il gallo e il cane  
 Voller, da amici veri,  
 Per lunghi aspri<sup>2)</sup> sentieri<sup>3)</sup>  
 Veder terre lontane.

Partiron in quell' ora,  
 Che<sup>4)</sup> con ridente aspetto  
 Dall' inamabil letto  
 Fuggia<sup>5)</sup> la bell' Aurora.

In una selva<sup>6)</sup> antica  
 Fur giunti<sup>7)</sup>, quando in cielo,  
 Stendeva il fosco (*dark*) velo  
 La notte a' ladri amica.

Ad una querce<sup>8)</sup> allora  
 I nostri viaggiatori  
 Insin a' nuovi albori<sup>9)</sup>  
 S'avvisan<sup>10)</sup> far dimora<sup>11)</sup>.

Il cane sott' a quella  
 Ripose e sonno prende<sup>12)</sup>;  
 Il gallo in cima ascende  
 A star in sentinella<sup>13)</sup>.

1) One day, once. 2) rough, uneven. 3) path. 4) when. —  
 5) *fuggia* or *fuggiva*. 6) wood, forest. 7) *giugnere*, to arrive. —  
 8) oak. 9) *gli albori*, (poet.) the dawn, Aurora. 10) *avvisarsi*, to advise, to resolve. 11) *far dimora*, to dwell, to remain. —  
 12) *prender sonno* (poet.), to take a good night's rest. 13) *stare in sentinella*, to watch, to keep guard.



Tutto tacéa: soltanto  
 Quel vigilante cantore  
 In quel notturno orrore  
 Apriva il becco<sup>14)</sup> al canto.

L'ode una volpe, e pensa:  
 La sorte, se non sogno<sup>15)</sup>,  
 Intende il mio bisogno,  
 Provvede alla mia mensa<sup>16)</sup>.

Già corre al gallo in fretta<sup>17)</sup>:  
 Ma che farà? salire<sup>18)</sup>  
 Non può: sa ben mentire;  
 Onde<sup>19)</sup> così l'alletta<sup>20)</sup>:

Tu come un cigno<sup>21)</sup> canti;  
 Che voce! pare un' eco;  
 Deh! scendi, e vieni meco  
 A stare alcuni istanti.

Sol una canzonetta  
 Da te sentir vorrei,  
 E, se cortese<sup>22)</sup> sei,  
 Larga<sup>23)</sup> mercede<sup>24)</sup> aspetta.

Alla volpina<sup>25)</sup> lode<sup>26)</sup>  
 Il gallo non si fida,  
 E con tal dir<sup>27)</sup> confida<sup>28)</sup>  
 Punir frode<sup>29)</sup> con frode:

Al tuo desir mi rendo<sup>30)</sup>;  
 Ma un mio compagno desta<sup>31)</sup>  
 Che là dormendo resta,  
 Mentre<sup>32)</sup> che a terra scendo.

Egli è cantor perfetto,  
 Non gallo, ma cappone<sup>33)</sup>,  
 E non una canzone  
 Udrai, ma un bel duetto.

La volpe presta fede<sup>34)</sup>  
 A quel ch'ai denti giova<sup>35)</sup>,  
 E cerca e presto trova  
 Tal altro<sup>36)</sup> che non crede.

14) bill, beak. 15) *se non sogno*, if I am not mistaken. —  
 16) *mensa*, prop. table, here: food. 17) hurry. 18) to climb up.  
 19) therefore. 20) to allure. 21) *cigno*, swan. 22) polite. 23) rich.  
 24) reward. 25) *volpino*, adj., foxy = of the fox. 26) praise. —  
 27) *con tal dire*, with these words. 28) *confidare*, to trust. —  
 29) fraud. 30) *rendersi al desir*, to agree with a request. 31) *destar*,  
 to awaken. 32) *mentre che*, whilst. 33) capon. 34) *prestar fede*,  
 to believe, to trust. 35) *che giova ai denti*, what pleases his teeth  
 (*appetite*). 36) *tal altro*, quite another one.

Ben tosto alla sua tana<sup>37)</sup>  
 Colei<sup>38)</sup> fuggir volea:  
 Ma il can, che desto<sup>39)</sup> avea,  
 La segue, prende e sbrana<sup>40)</sup>.

Per breve<sup>41)</sup> ha lieta sorte  
 Chi viver suol d'inganni:  
 Ne<sup>42)</sup> vengon poi gli affanni<sup>43)</sup>  
 E vergognosa morte.

37) *den.* 38) *colei*, this, *fem.* because referring to *la volpe*.  
 39) *desto*, inst. of *destato*. 40) *sbranare*, to rend. 41) *per breve*,  
 a short time. 42) *ne* referring to *inganni*, from it, from there.  
 43) anxiety, torment.

### 3. Il rosignuolo<sup>1)</sup> e'l cardellino<sup>2)</sup>.

Un fanciullino udiva  
 Del rosignuolo il canto;  
 E al bosco, donde usciva  
 La voce, gli occhi intanto  
 Volgea<sup>3)</sup>, desioso  
 Di scorgere<sup>4)</sup> dov'era  
 Quel dolce melodioso  
 Cantor di primavera<sup>5)</sup>.  
 Lo vede tra le fronde (*foliage*),  
 E vede a lui vicino,  
 Che ancora si nasconde,  
 Un vispo<sup>6)</sup> cardellino<sup>7)</sup>;  
 E questo egli credea  
 L'augel<sup>\*)</sup> cantor che fosse<sup>7)</sup>,  
 Chè<sup>\*\*)</sup> vaghe<sup>8)</sup> piume<sup>9)</sup> avea,  
 E bianche e gialle e rosse,  
 E disse: L'augelletto  
 Che *va* col canto *al cuore*<sup>10)</sup>  
 È questo: l'altro inetto<sup>11)</sup>  
 Mi par al brun colore.  
 Ma questo ha penne belle,  
 E belle a maraviglia,  
 E'l dolce canto a quelle

1) nightingale. 2) goldfinch. 3) *volgere gli occhi*, to turn the  
 eyes, to look. 4) *scorgere*, to perceive, to see. 5) spring. 6) merry.  
 7) Constr. *E egli credeva che questo augel (uccello) fosse il cantore*.  
 8) charming. 9) feathers. 10) touches the heart. 11) *inetto*, unapt,  
 awkward. Constr. *L'altro al color bruno mi pare inetto*.

\*) Poetic. for *uccello*.

\*\*) *chè* for *perchè*.

Appunto s'assomiglia<sup>12)</sup>.  
 A questo dir<sup>13)</sup>, a volo  
 Vede l'angel ch'ei vanta  
*Fuggir*<sup>14)</sup>, e'l rosignuolo  
 Ode, che dolce<sup>15)</sup> canta.  
 Allor egli si trova  
 Confuso nel vedere,  
 Che l'abito non prova  
 Nè'l merto<sup>16)</sup>, nè'l sapere.

12) *assomigliarsi*, to resemble. 13) *dire*, word. 14) *fuggir a volo*, to fly away. 15) *dolce* for *dolcemente*. 16) *merto* for *merito*.

#### 4. Voci degli animali\*).

Sui tetti il gatto *miàgola*,  
 Sull'uscio *abbaja* il cane,  
*Crocchian* nei fossi le anitre  
 E *grácidan* le rane.

*Múgghian* le vacche, *belano*  
 Sul prato gli agnellini;  
 E le galline *chiocciano*,  
 Chiamando i lor pulcini.

Presso la stalla l'asino  
*Raglia*, il caval *nitrisce*  
*Tafáni* (*gadfly*) e mosche *rónzano*  
 Ed il majal (*pig*) *grugnisce*.

I passerin *garriscono*  
 La tortorella *geme*,  
 E le colombe placide  
*Tuban* dall'alto insieme.

#### 5. Il marinaio\*\*).

Non è ver che io sia meschino,  
 La ricchezza in cor mi abbonda;  
 Questo regno cristallino  
 È il mio súddito fedel.  
 Ho una barca in mezzo all'onda  
 Ho una stella in mezzo al ciel.

Quella stella innamorata  
 Il cammin a me rischiara;  
 Questa barca rattoppata  
 È il mio trono imperial,  
 La mia culla (*cradle*), la mia bara  
 Il mio tálamo nuzial.

\*) By B. Malfatti.

\*\*) By G. Pennarchi.

L'aura è infida ed è ribelle  
 L'onda; è incerta ognor mia sorte;  
 Ma il furor delle procelle (*storm*)  
 Ho imparato a disfidar;  
 Ma di rischi ma di morte  
 Pieno è il suol siccome il mar.

Sovra l'onda, sopra il suolo  
 Havvi un Dio che ne (*us*) difende;  
 E con Dio sto solo a solo  
 Là nel mezzo all' ocean;  
 E il Signor su me distende  
 La benefica sua man.

#### 6. La farfalla<sup>1)</sup> e il cavolo<sup>2)</sup> \*).

Una certa farfalletta  
 Mossa un dì dall' appetito,  
 Svolazzava in sulla vetta (*top*)  
 D'un bel cavolo fiorito.

E suggendo un breve istante  
 Ora questo ed or quel fiore  
 Nauseata (*disgusted*), disprezzante,  
 Ah! dicea, che reo sapore!

A miei dì non ritrovai  
 Cibo mai sì disgustoso!  
 Cavol mio per me non fai,  
 Sovra te più non mi poso.

A sì fatto complimento,  
 Tosto il cavol replicò:  
 Mia signora a quel ch'io sento,  
 Molto il gusto in voi cangiò.

Vi conobbi in altri arredi,  
 E in più misera fortuna.  
 Foste bruco, ed io vi diedi  
 Molto tempo e cibo e cuna (*cradle*).

Era allora a voi ben grato  
 Il sapor delle mie foglie  
 Ma cangiando il vostro stato  
 Voi cangiaste ancor le voglie.

\*) By C. Clasio.

<sup>1)</sup> The butterfly.

<sup>2)</sup> The cabbage.

Dalla favola s'intende  
 Ciò che segue in uom leggiro:  
 Se la sorte o sale o scende  
 Sale o scende il suo pensiero.

Ma l'uom saggio mai non falla  
 Nè in superbia nè in viltà:  
 O sia bruco o sia farfalla  
 Immutabile si sta.

### 7. La rondinella\*).

Rondinella pellegrina<sup>1)</sup>  
 Che ti posi in sul verone<sup>2)</sup>,  
 Ricantando ogni mattina  
 Quella flebile<sup>3)</sup> canzone,  
 Che vuoi dirmi in tua favella<sup>4)</sup>,  
 Pellegrina rondinella?

Solitaria<sup>5)</sup> nell' obbligo<sup>6)</sup>,  
 Dal tuo sposo abbandonata,  
 Piangi forse al pianto mio,  
 Vedovella sconsolata<sup>7)</sup>?  
 Piangi, piangi in tua favella,  
 Pellegrina rondinella!

Pur di me manco<sup>8)</sup> infelice  
 Tu alle penne al men t'affidi<sup>9)</sup>,  
 Scorri (*to glide along*) il lago e la pendice<sup>10)</sup>,  
 Empi l'aria de' tuoi gridi,  
 Lui chiamando in tua favella,  
 Pellegrina rondinella!

Oh, se anch' io . . . ma lo contende<sup>11)</sup>  
 Questa bassa, angusta volta<sup>12)</sup>,  
 Dove il sole non risplende  
 Dove l'aria ancor m'è tolta<sup>13)</sup>,  
 Donde a te la mia favella  
 Giunge appena, o rondinella.

1) wandering. 2) a large window. 3) sad. 4) language. —  
 5) lonely, solitary. 6) oblivion. 7) inconsolable. 8) *manco* = *meno*.  
 Const. *Pure (yet) meno infelice di me*. 9) *affidarsi*, to trust to . . .  
*tu t'affidi alle tue penne*, thou trustest to thy wings. 10) the brow  
 of a hill. 11) *contendere*, here: to forbid. 12) *volta*, vault. 13) *torre*,  
 to take, to deprive of . . .

\*) Taken from *Marco Visconti*, a novel by *Tommaso Grossi*.  
 This little poem, a master-piece of harmony and sentiment, is as  
 well known in Italy as f. i. Th. Moore's *Evening Bells* in England.



Il settembre innanzi<sup>14</sup>) viene,  
 E a lasciarmi ti prepari:  
 Tu vedrai lontane arene<sup>15</sup>),  
 Nuovi monti e nuovi mari  
 Salutando in tua favella,  
 Pellegrina rondinella.

Ed io tutte le mattine  
 Riaprendo<sup>16</sup>) gli occhi al pianto,  
 Tra le nevi e fra le brine<sup>17</sup>)  
 Crederò d'udir quel canto,  
 Onde par<sup>18</sup>) che in tua favella  
 Mi compiangano, o rondinella!

Una croce in primavera  
 Troverai su questo suolo;  
 Rondinella, in su<sup>19</sup>) la sera  
 Sovra a lei raccogli<sup>20</sup>) il volo<sup>21</sup>),  
 Dille<sup>22</sup>) pace in tua favella,  
 Pellegrina rondinella!

14) *venir innanzi*, to draw near, to approach. 15) *arene*, (sandy, coasts. 16) *riaprire*, to open once more. 17) *brina*, rime, hoarfrost. 18) Constr. *Onde* (wherewith) *pare* (it seems) *che tu, o rondinella, mi compiangano in tua favella*. 19) *in su*, towards. 20) *raccogliere*, here: to stop. 21) *il volo*, the flight. 22) *dille*, contract. of *di*, tell, and *le*, her i. e. to the cross.

### 8. From Petrarca's Canzone to the holy Virgin.

(Petrarca.)

Vergine santa d'ogni grazia piena,  
 Che<sup>1</sup>) per vera ed altissima umiltate\*)  
 Salisti al ciel, onde<sup>2</sup>) i miei preghi<sup>3</sup>) ascolti;  
 Tu partoristi<sup>4</sup>) il fonte<sup>5</sup>) di pietate,  
 E di giustizia il sol<sup>6</sup>), che rasserena<sup>7</sup>)  
 Il secol pien d'errori oscuri e folti<sup>8</sup>).

Tre dolci e cari nomi hai 'n<sup>9</sup>) te raccolti<sup>10</sup>):

Madre, figliuola e sposa;

Vergine gloriosa,

Donna del re, che nostri lacci<sup>11</sup>) ha sciolti<sup>12</sup>),

1) *che*, thou that. 2) *whence*. 3) *prayer*. 4) *partorire*, to give birth. 5) *fount*. 6) *sol* for *sole*. 7) *rasserenare*, to clear up, to render clear. 8) *innumerable*. 9) *'n* for *in*. 10) *raccolto*, united. 11) *fetters*. 12) *broken*.

\*) Poet. for *umiltà*.

E fatto 'l mondo libero e felice,  
 Nelle cui sante piaghe<sup>13)</sup>  
 Prego, ch'appaghe<sup>14)</sup> il cor, vera beatrice<sup>15)</sup>.  
 Vergine, quante lagrime ho già sparte<sup>16)</sup>,  
 Quante lusinghe, quanti preghi indarno<sup>17)</sup>,  
 Pur<sup>18)</sup> per mia pena, e per mio grave danno!  
 Da poi<sup>19)</sup> ch' i'<sup>20)</sup> nacqui in sulla<sup>21)</sup> riva d'Arno.  
 Cercando or questa, ed or quell' altra parte<sup>22)</sup>,  
 Non è stata mia vita altro ch'affanno (*sorrow*).  
 Mortal bellezza, atti<sup>23)</sup>, e parola m'hanno  
 Tutta ingombrata<sup>24)</sup> l'anima<sup>25)</sup>.  
 Vergine sacra ed alma<sup>26)</sup>,  
 Non tardar, ch' i' son<sup>27)</sup> forse all' ultim' anno.  
 I dì<sup>28)</sup> miei più correnti<sup>29)</sup> che saetta<sup>30)</sup>,  
 Fra miserie e peccati<sup>31)</sup>  
 Son sen' andati<sup>32)</sup> e sol<sup>33)</sup> morte m'aspetta.  
 Il dì s'appressa<sup>34)</sup> e non pote<sup>35)</sup> esser lunge<sup>36)</sup>;  
 Sì<sup>37)</sup> corre il tempo e vola,  
 Vergine unica e sola,  
 E 'l core<sup>38)</sup> or coscienza, or morte punge<sup>39)</sup>;  
 Raccomandami al tuo figliuol, verace<sup>40)</sup>  
 Uomo e verace Dio,  
 Ch'accolga<sup>41)</sup> 'l mio spirito ultimo<sup>42)</sup> in pace!

13) wounds. 14) *appaghe* for *appaghi*, that thou mayest tranquillise, pacify. 15) *beatrice*, the feminine of the antiquated *beatore*, Saviour (*lit.* beatifying; hence the name of Dante's mistress, *Beatrice* = *Beatrix*. From the Latin *beatus*, blessed.). 16) shed. 17) in vain. 18) only. 19) *Da poi*, since. 20) *i'* for *io*. 21) *in sulla* for *sulla*. 22) *Cercare una parte*, to take (follow) a party. 23) *atti*, deeds. 24) *ingombrare*, to darken, to obscure. 25) *l'anima* for *l'anima*. 26) *alma*, *adject.* divine, sublime. 27) *ch' i' son* for *perchè io sono*. 28) *i dì miei*, my days (= life). 29) *corrente*, fleeting, swift. 30) arrow. 31) *peccato*, sin. 32) *son sen' andati*, are gone. 33) *sol* for *sola*. 34) draws near. 35) *pote* for *può*. 36) *lunge*, far. 37) *sì* for *così*, thus. 38) *core* for *cuore*. 39) drives, presses. 40) true. 41) *accogliere*, to receive. 42) *lo spirito* (*spirito*) *ultimo*, the last breath.

### 9. Third Canto of Dante's *Inferno*.

Dante's immortal poem is written in *Terza rima* (= ternary rhyme; *lit.* third rhyme), i. e. in strophes of *three* lines, each of which consists of *eleven* syllables. The rhymes of a *terzina* thus follow one another: the *first* line rhymes with the *third*, the *second* with the *fourth*, the *fourth* with the *seventh*, the *fifth* with the *seventh* and so on, to the end of the Canto, where a single line (called *Tornello*) rhymes with the *second* line of the last *Terzina* and thus terminates the whole Canto.

For the sake of greater perspicuity we here subjoin an example.

I. Terzina.	II. Terzina.	III. Terzina.	Last Terzina.	Tornello.
Rhym.: <i>a</i>	<i>b</i>	<i>c</i>	<i>y</i>	<i>z</i>
<i>b</i>	<i>c</i>	<i>d</i>	<i>z</i>	
<i>a</i>	<i>b</i>	<i>c</i>	<i>y</i>	

The argument of the third Canto is as follows:

Dante with his guide, the shade of Virgil, approaches the gate of hell. Above this gate he reads the terrible inscription which this Canto begins with. In order to encourage the poet, Virgil enters first; Dante follows. In the forecourt he sees the cowards (*gl' ignavi*), those that whilst living were neither good nor wicked. Hence they come to the shores of *Acheron* where *Charon* ferries the condemned souls across in his boat. — Dazzled by a strong light, the poet falls into a profound sleep.

### *Canto Terzo.*

«Per me si va nella città dolente,[<sup>1</sup>]  
 Per me si va nell' eterno dolore,  
 Per me si va tra la perduta gente.[<sup>2</sup>]  
 Giustizia mosse il mio alto fattore,[<sup>3</sup>  
 Fecemi la divina potestate,[<sup>4</sup>  
 La somma sapienza e il primo amore.[<sup>5</sup>]  
 Dinanzi a me[<sup>6</sup>] non fur[<sup>7</sup>] cose create,[<sup>8</sup>  
 Se non eterne,[<sup>9</sup>] ed io eterno[<sup>10</sup>] duro:  
 Lasciate ogni speranza voi ch'entrate.»  
 Queste parole di colore oscuro[<sup>11</sup>  
 Vid'io scritte al sommo[<sup>12</sup>] d'una porta;  
 Perch'io:[<sup>13</sup>] Maestro, il senso lor m'è duro.[<sup>14</sup>]

[1] the suffering city, the abode of distress, grief. [2] *la perduta gente*, the lost people = those that are lost for ever. [3] *giustizia mosse il mio alto fattore*, justice moved my sublime creator, add: to create me. [4] *mi fece la divina potestà*, I was created by the Almighty. [5] *il primo amore*. Italian interpreters explain this passage thus: the Holy Ghost (*il primo amore*) created hell as a place of punishment for those that sinned against Christian love. [6] *Dinanzi a me*, before me. [7] *fur*, poet. for *furono*. [8] *cose create*, created things. [9] *Se non eterne* (i. e. *cose*) only eternal things. [10] *eterno* for *eternamente*. [11] *di colore oscuro*, written in a dark colour. [12] *in sommo* = at the top. [13] *Perch'io*, add: *dissi*. [14] *il senso lor m'è duro*, their sense is hard for me = *mi è aspro*, *mi spaventa*, terrifies me.

Ed egli a me,<sup>[1]</sup> come persona accorta:<sup>[2]</sup>  
 Qui si convien lasciare ogni sospetto;<sup>[3]</sup>  
 Ogni viltà convien che qui sia morta.

Noi sem<sup>[4]</sup> venuti al loco<sup>[5]</sup> ov'io t'ho detto  
 Che tu vedrai le genti dolorose,  
 C'hanno<sup>[6]</sup> perduto il ben dell' intelletto.<sup>[7]</sup>

E poichè<sup>[8]</sup> la sua mano alla mia pose,  
 Con lieto volto, ond' i'<sup>[9]</sup> mi confortai,  
 Mi mise dentro alle secrete cose.<sup>[10]</sup>

Quivi sospiri, pianti ed alti guai<sup>[11]</sup>  
 Risonavan per l'aer senza stelle,<sup>[12]</sup>  
 Perch'io<sup>[13]</sup> al cominciar ne lagrimai.

Diverse lingue, orribili favelle.  
 Parole di dolore, accenti d'ira,<sup>[14]</sup>  
 Voci alte e fioche,<sup>[15]</sup> e suon di man<sup>[16]</sup> con elle.<sup>[17]</sup>

Facevano un tumulto, il qual s'aggira<sup>[18]</sup>  
 Sempre in quell' aria senza tempo,<sup>[19]</sup> tinta,  
 Come la rena,<sup>[20]</sup> quando il turbo<sup>[21]</sup> spira.

Ed io, ch'avea d'error<sup>[22]</sup> la testa cinta,  
 Dissi: Maestro, che è quel ch' i' odo?  
 E che gent' è, che par del duol sì vinta?<sup>[23]</sup>

[1] *Ed egli a me*, add: disse. [2] *come persona accorta* = *come colui che aveva bene penetrato la cagione del suo sbigottimento*, like one who well knew the reason of his terror. [3] *Qui si convien lasciare ogni sospetto, ogni viltà convien che qui sia morta*, in this place you must lay aside every suspicion, all unmanly fear (*viltà*) must here disappear (*sia morta*), for this terrible inscription does not concern you. [4] *sem* = *siamo*. [5] *loco* = *luogo*. [6] *C' hanno* = *che hanno*. [7] *il ben dell' intelletto* = God, the highest, the only truth, the human intelligence may be satisfied with. [8] *poichè* = *dopochè*. [9] *ond' i'* = *onde io*, whereupon I . . . [10] *Mi mise dentro alle secrete cose*, he initiated me into the secret things. — [11] *Guai*, lamentation (*guai* is properly said of dogs that whine). *Guai a voi!* Woe to you! [12] *l'aer senza stelle*. The poet's imagination represents the fore-court of hell as an immense space like the firmament (*l'aer, aria, air*), but no stars are there to be seen. [13] *Perchè*, wherefore. [14] *accenti d'ira*, cries of anger. [15] *Voci alti e fioche*, shrill and groaning voices. [16] *suon di mano*. The condemned souls clasp their hands above their heads (a sign of despair). [17] *con elle*, i. e. *colle voci*. [18] *s'aggira sempre*, always turns round = never ceases. [19] *senza tempo*, without time = eternal. [20] *la rena* for *l'arena*, the sand. [21] *turbo* for *turbine*, whirlwind. [22] *Ch' avea d'error la testa cinta*, who had his head girt with error = who was quite puzzled, whose mind was confounded. Others read: *d'orror . . . cinta*. [23] *Che par del duol sì vinta*, that seem quite overcome by pain.

Ed egli a me: Questo misero modo  
 Tengon<sup>[1]</sup> l'anime triste<sup>[2]</sup> di coloro  
 Che visser senza infamia e senza lodo.<sup>[3]</sup>  
 Mischiate sono a quel cattivo coro<sup>[4]</sup>  
 Degli angeli che non furon ribelli,  
 Nè fur<sup>[5]</sup> fedeli a Dio, ma per sè foro.<sup>[6]</sup>  
 E cacciarli<sup>[7]</sup> i ciel per non esser men belli,<sup>[8]</sup>  
 Nè lo profondo inferno gli riceve,  
 Chè alcuna gloria i rei avrebber d'elli.<sup>[9]</sup>  
 Ed io: Maestro, che è tanto greve  
 A lor,<sup>[10]</sup> che lamentar gli fa sì fortè?  
 Rispose: Dicerolti<sup>[11]</sup> molto breve.  
 Questi<sup>[12]</sup> non hanno speranza di morte,  
 E la lor cieca<sup>[13]</sup> vita è tanto bassa,  
 Che invidiosi son d'ogni altra sorte.<sup>[14]</sup>  
 Fama di lor il mondo esser non lassa;<sup>[15]</sup>  
 Misericordia e Giustizia gli sdegna:  
 Non ragioniam di lor,<sup>[16]</sup> ma guarda e passa.  
 Ed io, che riguardai, vidi un' insegna,<sup>[17]</sup>  
 Che girando correva tanto ratta,<sup>[18]</sup>  
 Che d'ogni posa<sup>[19]</sup> mi pareva indegna:<sup>[20]</sup>

[1] *questo misero modo tengono*, in this miserable state are. [2] *triste*, here: miserable. [3] *lodo* for *lode*, praise. Dante means those who were lukewarm in the great moral strife between good and bad, neutral in the great political contest between the Guelfs and Ghibellines. Theirs is the same fate as that of those outcast angels that were neutral in the strife between God and Satan. Heaven spurns them, lest its beauty might be tarnished by their presence (see Note 8), and hell does not receive them (see Note 9). [4] *cattivo coro*, the wicked band. Dante often employs the word *coro* [= choir, chorus] to denote a certain number of people that pursue the same occupation or are destined to the same fate. — [5] *Nè fur*, nor were. [6] *foro* = *furono*. [7] *cacciarli* = *li cacciarono*. [8] *Per non esser men belli*, lest they might appear less beautiful. [9] lest the souls of the reprobate might feel glad to see these neutrals exposed to the same punishment they have met with for their crime (*elli* obsolete form for *essi*). [10] *Che è tanto greve* (= *grave*) *a lor*, what is there so terrible for them? [11] *Dicerolti* = *te lo dirò*. [12] *Questi*, i. e. those neutral angels and those lukewarm men. [13] *cieca* = *abbietta*, miserable, abject. — [14] that they envy any other lot, even that of the condemned souls. [15] *Fama di lor il mondo esser non lassa* = *il mondo non permette che di loro sopravviva la fama* (memory). — [16] *Non ragioniam di loro*, let us speak no longer of them. Here Dante gives the greatest expression to his contempt. [17] *un' insegna*, a standard. [18] *Che girando correva tanto ratta*, that turning round about ran so quickly = that turned so quickly round about itself. [19] *posa* = *riposo*. [20] *indegna*, does not mean here unworthy, but *sdegnosa*, despising, i. e. it (the standard) seemed to despise any repose; it was in perpetual motion.



E dietro le<sup>[1]</sup> venia<sup>[2]</sup> sì lunga tratta<sup>[3]</sup>  
 Di gente, ch'io non avrei creduto,  
 Che morte tanta n'avesse disfatta.<sup>[4]</sup>

Poſcia ch'io v'ebbi alcun riconoſciuto,  
 Guardai e vidi l'ombra di colui<sup>[5]</sup>  
 Che fece per viltate il gran rifiuto.

Incontanente intesi,<sup>[6]</sup> e certo fui  
 Che queſt' era la ſetta<sup>[7]</sup> dei cattivi  
 A Dio ſpiacenti ed a' nemici ſui.<sup>[8]</sup>

Queſti ſciaurati,<sup>[9]</sup> che mai non fur vivi,<sup>[10]</sup>  
 Erano ignudi,<sup>[11]</sup> e ſtimolati molto<sup>[12]</sup>  
 Da moſconi e da veſpe ch'eran ivi.

Elle rigavan<sup>[13]</sup> lor di ſangue il volto,  
 Che miſchiato di lagrime, a' lor piedi  
 Da ſtidiſi<sup>[14]</sup> vermi era ricolto.<sup>[15]</sup>

E poi che a riguardare oltre mi diedi,<sup>[16]</sup>  
 Vidi gente alla riva d'un gran fiume;  
 Perch'io diſſi: Maefiro, or mi concedi<sup>[17]</sup>

Ch'io ſappia quali ſono, e qual coſtume<sup>[18]</sup>  
 Le fa parer di trapassar sì pronte,<sup>[19]</sup>  
 Com'io diſcerno<sup>[20]</sup> per lo fuoco<sup>[21]</sup> lume.

[1] *dietro le*, behind it. [2] *venia* = *veniva*. [3] *tratta* = *seguito*, a proceſſion or train. [4] *disfare*, to undo, to deſtroy, to ſnatch away. [5] *l'ombra di colui che per viltate fece il gran rifiuto*, the ſhade of him that by puſillanimity had made the great refusal. Dante here means the hermit *Pietro Morone*, who, elected as pope by the title of *Cœleſtine V.*, did not accept his election. In his ſtead *Bonifacius VIII.* was elected, Dante's antagonist. The poet, abandoning the pope's party for that of the emperor, hated *Bonifacius*, and therefore places the hermit *Pietro Morone* among the cowards (*ignavi*) that he ſees in the fore-court of hell. [6] *Incontanente intesi*, I directly underſtood. [7] *setta*, a ſect, here: the band of thoſe miſerable ones (*cattivi*). [8] *A Dio ſpiacenti ed a' nemici ſui*, diſpleaſing to God and to his enemies. [9] *Sciaurati* for *ſciaurati*, thoſe wicked, miſerable people. [10] *Che mai non fur vivi*, that were never living, i. e. that never gave a ſign of life. [11] *ignudi*, naked. [12] *stimolati molto*, dreadfully ſtung. [13] *rigavan* from *rigare*, to ſtrip, to ſtreak. The waſps ſting them ſo deeply, that blood runs over their faces and thus: *Elle rigavan lor di ſangue il volto*, they (the waſps) ſtreaked their faces with blood. [14] *fastidiosi*, loathſome, tedious. [15] *ricolto* for *raccolto*, gathered, here: ſucked up. [16] *mi diedi*, I began. [17] *mi concedi ch'io ſappia*, allow, permit me to know = tell me. [18] *costume*, cuſtom, with Dante often uſed inſtead of *legge*, law. [19] *Le fa parer di trapassar sì pronte*, lets them appear ſo ready to get over (the river). [20] *Com'io diſcerno*, as I diſcern = as I can ſee. [21] *fuoco*, dim.

Ed egli a me: Le cose ti fien<sup>[1]</sup> conte,<sup>[2]</sup>  
 Quando noi fermerem li<sup>[3]</sup> nostri passi  
 Sulla trista riviera d'Acheronte.<sup>[4]</sup>

Allor con gli occhi vergognosi e bassi,  
 Temendo no'l mio dir gli fusse grave,<sup>[5]</sup>  
 Infino al fiume di parlar mi trassi.<sup>[6]</sup>

Ed ecco verso noi venir<sup>[7]</sup> per nave  
 Un vecchio bianco per antico pelo,<sup>[8]</sup>  
 Gridando: Guai a voi anime prave!<sup>[9]</sup>

Non isperate mai veder lo<sup>[10]</sup> cielo:  
 I' vengo per menarvi all' altra riva,  
 Nelle tenebre eterne, in caldo e in gelo.<sup>[11]</sup>

E tu che se'<sup>[12]</sup> costì, anima viva,  
 Partiti<sup>[13]</sup> da cotesti che son morti.  
 Ma poi ch' ei vide ch' io non mi partiva,

Disse: per altre vie, per altri porti<sup>[14]</sup>  
 Verrai a spiaggia,<sup>[15]</sup> non qui: per passare  
 Più lieve legno convien che ti porti.<sup>[16]</sup>

E il Duca<sup>[17]</sup> a lui: Caron non ti crucciare;<sup>[18]</sup>  
 Vuolsi così colà,<sup>[19]</sup> dove si puote  
 Ciò che si vuole,<sup>[20]</sup> e più non dimandare.<sup>[21]</sup>

[1] *fien*, obsol. for *saranno*. [2] *conte* for *conosciute*. [3] *li*, obsol. for *i*. [4] *Acheronte*, the Acheron. In Greek Mythology the river which the souls of the deceased must pass. Dante, in his poem, combines Pagan and Christian elements. Virgil, his leader through hell and partly through purgatory, represents the ancient world, whereas *Beatrice* who leads him through purgatory and heaven, represents Christianity. [5] *No'l mio dir gli fusse (fosse) grave*, (fearing) my words could displease him. [6] *Di parlar mi trassi (m'astenni)*, I abstained from speaking, i. e. I grew silent. [7] *venir*, historical Infinitive (see II. P. Less. 20. I. § 4). [8] *per antico pelo*, with a white (ancient, old) beard. [9] *prave*, corrupted, wicked. [10] *lo* for *il*. [11] *in caldo e in gelo*, in heat and frost. [12] *se'* for *sei*, thou art. [13] *partirsi*, to depart, to leave. — [14] *porti for barche*, boats. [15] *a spiaggia*, ashore. [16] *più lieve legno convien che ti porti*, a lighter ship must carry thee, i. e. thou canst not cross the river in the same boat with those that are deceased, and it is not my business to ferry thee over. Charon speaks these words in a somewhat angry tone. [17] *Duca*, here: leader. [18] *Non ti crucciare*, don't be angry. [19] *Vuolsi così colà*, lit. thus it is willed there . . . [20] *Dove si puote (può) ciò che si vuole*, where one is able to do what one will (may) = in heaven. Almighty God is alone able to do anything he wishes. [21] *E più non dimandare*, don't ask further questions.



Quindi fur quete le lanose gote<sup>[1]</sup>  
 Al nocchier<sup>[2]</sup> della livida<sup>[3]</sup> palude,  
 Che 'ntorno<sup>[4]</sup> agli occhi avea di fiamme rote.<sup>[5]</sup>  
 Ma quell' anime ch' eran lasse e nude  
 Cangiar<sup>[6]</sup> colore e dibattero i denti,  
 Ratto che<sup>[7]</sup> 'nteser le parole crude.  
 Bestemmiaavano Iddio e i lor parenti,  
 L'umana specie, il luogo, il tempo, e il seme  
 Di lor semenza<sup>[8]</sup> e di lor nascimenti.<sup>[9]</sup>  
 Poi si ritrasser tutte quante<sup>[10]</sup> insieme,  
 Forte piangendo, alla riva malvagia,<sup>[11]</sup>  
 Ch' attende ciascun uom che Dio non teme.  
 Caron dimonio,<sup>[12]</sup> con occhi di bragia<sup>[13]</sup>  
 Loro accennando<sup>[14]</sup> tutte le raccoglie;<sup>[15]</sup>  
 Batte col remo qualunque s'adagia.<sup>[16]</sup>  
 Come d'autunno<sup>[17]</sup> si levan<sup>[18]</sup> le foglie  
 L'una appresso dell' altra infin ch'è 'l ramo  
 Rende alla terra tutte le sue spoglie,<sup>[19]</sup>  
 Similmente il mal seme d'Adamo<sup>[20]</sup>  
 Gittansi<sup>[21]</sup> di quel lido ad una ad una  
 Per cenni<sup>[22]</sup> com' augel per suo richiamo.<sup>[23]</sup>  
 Così sen vanno su<sup>[24]</sup> per l'onda bruna,  
 E avanti che sian di là discese,<sup>[25]</sup>  
 Anche di qua<sup>[26]</sup> nova schiera s'aduna.<sup>[27]</sup>  
 Figliuol mio, disse il Maestro cortese,  
 Quelli che muoion nell' ira di Dio  
 Tutti convengon qui<sup>[28]</sup> d'ogni paese:

[1] *Quindi fur quete le lanose gote*, thereupon grew quiet the hairy cheeks = he grew silent. [2] *nocchier*, the ferry-man. [3] *livido*, dark. [4] *'ntorno* for *intorno*. [5] *avea rote di fiamme*, had wheels of fire = he rolled his fiery eyes. [6] *cangiar* for *cangiarono*. [7] *ratto che* = *tosto che* (lat. *simulac*), as soon as... [8] *il seme di lor semenza*, the fathers of their fathers. [9] *e di lor nascimenti*, their own birth. [10] *tutte quante*, all together. [11] *malvagia*, properly wicked, here: unfortunate. [12] *Caron dimonio*, the demoniacal Ch. [13] *bragia* for *brace*, coal-fire, here: fire. [14] *Loro accennando*, beckoning to them. [15] *le raccoglie*, gathers them, takes them in his boat. [16] *qualunque s'adagia*, whoever tarries. [17] *d'autunno*, in autumn. [18] *levarsi*, here: to fall. [19] *le sue spoglie*, its dress (the leaves form the tree's dress). [20] *il mal seme d'Adamo*, Adam's wicked children. [21] *gittansi*, (for *si gittano*) they hasten. The plural here refers to the collect. *seme*. [22] *per cenni*, at his beck. [23] *com' augel per suo richiamo*, like a bird at the call (decoy). [24] *sen vanno su*, they drive on. [25] *E avanti che sian di là discese*, before they got out of the boat (at the other side of the river). [26] *di qua*, on this side. [27] *nuova schiera s'aduna*, a new troop comes together, assembles. [28] *Convengon qui*, come here together.

E pronti sono a trapassar lo<sup>[1]</sup> rio:  
 Chè<sup>[2]</sup> la divina Giustizia li sprona,<sup>[3]</sup>  
 Sì che la tema si volge in disio.<sup>[4]</sup>  
 Quindi non passa mai anima buona;  
 E però se Caron di te si lagna,<sup>[5]</sup>  
 Ben puoi saper ormai che 'l suo dir suona.<sup>[6]</sup>  
 Finito questo, la buia campagna<sup>[7]</sup>  
 Tremò si forte, che dello spavento  
 La mente<sup>[8]</sup> di sudore ancor<sup>[9]</sup> mi bagna.  
 La terra lagrimosa<sup>[10]</sup> diede vento,<sup>[11]</sup>  
 Che balenò<sup>[12]</sup> una luce vermiglia,  
 La qual mi vinse ciascun sentimento;<sup>[13]</sup>  
 E caddi<sup>[14]</sup> come l'uom cui sonno piglia<sup>[15]</sup>.

[1] *lo* for *il*. [2] *che* = *perchè*. [3] *sprona*, spurs, stimulates them. [4] *Sì che la tema si volge in disio*, so that their fear turns into (becomes a) desire. [5] *Se Caron di te si lagna*, if Ch. complains of thee = is angry with thee, i. e. because he can't bring thee over the river like the other condemned souls. [6] *Ben puoi saper ormai che 'l suo dir suona*, thou wilt now understand the meaning of his angry words. [7] *la buia campagna*, the gloomy field. [8] *Che dello spavento la mente* = *memoria, ricordanza*, that the remembrance of this terrible phenomenon. [9] *ancor*, even now. [10] *la terra lagrimosa*, the ground wet with tears. [11] *diede* = *mandò fuori*, sent forth. [12] *Che balenò* = *che fece balenare*, through which flashed. [13] *la qual mi vinse ciascun sentimento*, that conquered in me every feeling, i. e. that made me swoon by its dazzling splendour. [14] *caddi*, I fell down. [15] *Come l'uom cui sonno piglia*, like a man overpowered by sleep.

### Le grotte di Catullo.\*)

Chi per la grande pianura lombarda muove<sup>1)</sup> da Brescia a Verona, dopo circa venti miglia di dilettevole via s'incontra<sup>2)</sup> in un luogo splendido delle più care<sup>3)</sup> bellezze di cui la natura fosse mai cortese a questa bellissima Italia. Ivi in ubertosa<sup>4)</sup> campagna è il limpido Benáco\*\*) coronato di leggiadri colli, di lietissimi giardini e di ampie<sup>5)</sup> selve di ulivi, di aranci e di cedri che rallégrano l'aspetto del paesaggio<sup>6)</sup> e odórano soavemente l'áere coi loro profumi: ivi il cielo sereno, la terra fiorita, e le argéntee<sup>7)</sup> onde sémbrano ricambiarsi<sup>8)</sup> con-

1) moves, travels. 2) *incontrarsi*, to meet with, to arrive. — 3) rich. 4) fertile. 5) vast. 6) landscape. 7) silver. 8) *ricambiarsi*, to exchange.

\*) Selected from *Studi storici e morali intorno alla letteratura latina* by Atto Vanucci.

\*\*) The lake of Garda, also called *Lago di Salò* (Lat. *Benacus*).

cordemente un saluto di affetto e mandare<sup>9)</sup> un perpétuo sorriso. Le popolose borgate<sup>10)</sup>, le biancheggianti<sup>11)</sup> ville sedenti allo specchio del lago o seminate qua e là pei fronzuti<sup>12)</sup> colli fanno gradévole<sup>13)</sup> contrasto colla lieta verzura<sup>14)</sup> delle vigne, dei limoni e dei lauri: e le dirupate montagne coperte di nevi réndono da lungi più pittoresca la vista. Da ogni parte sórgono<sup>15)</sup> turrite<sup>16)</sup> castella, belli abituri<sup>17)</sup> e vaghe<sup>18)</sup> ópere di natura e di arte graziosamente intrecciate<sup>19)</sup>: dappertutto la natura resa<sup>20)</sup> più feconda dalle operose industrie dell' uomo. Frequenti anche i luoghi che commuóvono la fantasia con dolorose e liete memórie. Qui Garda, ove *stette prigionie*<sup>21)</sup> la bella Adelaide: là un castello di casa Scaligera<sup>22)</sup>, ricetto<sup>23)</sup> un tempo<sup>24)</sup> a giullari<sup>25)</sup> e a magnánimi spiriti: e dalla banda opposta Manerba, ove la tradizione narra che fu l'Alighieri\*) e forse vi compose quei versi famosi in cui descrive il lago e rammenta<sup>26)</sup> Peschiera come bello e forte arnese<sup>27)</sup> di guerra. Se poi la mente si spinge<sup>28)</sup> più lontano in cerca di antiche memorie, vede Virgilio errare sulle rive del lago e osservarne le furiose tempeste e accennarle<sup>29)</sup> in quei versi divini che in brevi parole conténgono il più bell' inno di lode che mai fosse cantato all' Italia. Ma il nome di cui<sup>30)</sup> più<sup>31)</sup> suoni il luogo anche<sup>32)</sup> nella bocca dei pescatori e dei villici<sup>33)</sup> è quello di un altro poeta che quì ebbe stanza gradita<sup>34)</sup> e riposo dopo i viaggi in estranee<sup>35)</sup> regioni e agio<sup>36)</sup> a cantare gli amori e le delizie di questo suo nido fiorito. Volgetevi alla bella penisola di Sirmione che siede nella parte orientale del lago, e i poveri abitatori e le antiche rovine vi ricorderanno Catullo e gli avanzi<sup>37)</sup> di un grande edificio che dicono essere stato l'abitazione di lui.

La penisola si estende a circa tre miglia di giro: al suo principio oggi ha un piccolo borgo<sup>38)</sup> con povere casipole di pescatori, tra le quali sorge sempre in apparenza minacciosa la turrita fortezza degli Scaligeri<sup>22)</sup>. Più avanti, ove il terreno si alza in un colle di lieve salita<sup>39)</sup> tutto ricoperto di rigoglioso<sup>40)</sup> e folto uliveto<sup>41)</sup> s'incontrano vie sotterránée coperte da grandi

9) to offer. 10) borough. 11) white, shining. 12) woody. 13) gradevole for *aggradevole*. 14) verzura, the verdure. 15) sorgere, to rise. 16) turrite castella, castles with turrets. 17) cottages. 18) charming. 19) intrecciare, to entwine, to unite. 20) resa from *rendere*. 21) *star prigionie*, to be a prisoner. 22) *la casa Scaligera*, an ancient noble Italian family. 23) *ricetto*, a hospitable house. 24) once, formerly. 25) minstrel. 26) *rammentare*, to mention, to record. 27) bulwark, fortress. 28) *spingersi*, to penetrate, to rove. 29) *accennare*, to mention. 30) *di cui*, whereof. 31) the most. 32) even. 33) peasant. 34) *aver stanza gradita*, to be well received. 35) foreign. 36) *agio*, here: leisure. 37) remnant. 38) borough. 39) *lieve salita*, an easy ascent. 40) luxuriant. 41) olive-grove.

\*) Dante.



volte<sup>42</sup>) che chiamano ancora le grotte di Catullo. Per queste vie tenebrose o illuminate solo a sprazzi<sup>43</sup>) da qualche raggio di sole che ora vi pénétra per le screpolature<sup>44</sup>) delle volte e del sovrapposto terreno, gli abitanti del luogo dicono che Catullo andava a solitario passeggio, quando usciva dal suo palazzo. Così essi danno al gentile poeta un' aria e un fare misterioso quale si addirebbe<sup>45</sup>) a qualche signorotto<sup>46</sup>) del medio evo: ma ciò non toglie nulla alla stima per esso di cui tengono cara memoria. Più oltre<sup>47</sup>) pezzi di grosse mura mostrano gli avanzi di una costruzione<sup>48</sup>) quadrilunga che dicono aver servito di bagno al poeta. Finalmente all' estremità della penisola sono gli avanzi di quella che chiamano la villa di lui. Tutto ora è in piena rovina, e nulla lascia intravedere<sup>49</sup>) con quale ordine fosse architettato<sup>50</sup>) il grande edificio: ma quelle rovine stesse che si estendono per largo spazio, quelle solidissime mura composte di strati alternativi<sup>51</sup>) di mattoni<sup>52</sup>), di cemento e di pietre, quei pilastri e quelle volte maestose ricordano le più stupende costruzioni romane.

Dall' alto di quelle rovine d'onde a un sol colpo d'occhio si presentano tutte le più deliziose bellezze del lago e degli ameni<sup>53</sup>) colli che gli fanno corona, si comprende come Catullo aveva ragione di chiamare Sirmione\*) la pupilla delle isole e delle penisole, e da quel punto<sup>54</sup>) si sente tutto l'incanto e tutta la verità di quella poesia leggiadrissima.

42) vault. 43) *illuminate a sprazzi*, illuminated by a faint light that streams forth between two near objects (French: *lumière échappée*). 44) chinks, clefts, crevices etc. of a wall. 45) *quale si addirebbe*, that would suit. 46) a baron. 47) farther on. 48) building. 49) perceive. 50) built. 51) *strati alternativi*, alternate layers (*stratum super stratum*). 52) bricks. 53) agreeable. — 54) *da quel punto*, from that side.

### L'addio di Lucía.\*\*)

Addio, montagne sorgenti<sup>1</sup>) dalle acque ed erette<sup>2</sup>) al cielo; cime ineguali, note<sup>3</sup>) a chi è cresciuto<sup>4</sup>) tra voi, e impresse nella sua mente non meno che lo sia l'aspetto dei suoi più famigliari<sup>5</sup>); torrenti dei quali egli distingue lo scorrere<sup>6</sup>), come

1) rising. 2) ascending, towering. 3) known. 4) brought up. 5) *dei suoi più famigliari*, of his nearest relations. 6) the murmuring (of a brook).

\*) A little peninsula in the Lake of Garda and a village of the same name.

\*\*) Taken from the *Promessi Sposi*, a novel by *Alessandro Manzoni*.

il suono delle voci domestiche; ville sparse<sup>7)</sup> e biancheggianti sul pendio come branchi<sup>8)</sup> di pecore pascenti; addio! Quanto è tristo il passo di chi cresciuto tra voi, se ne allontana! Alla fantasia di quello stesso, che se ne parte volontariamente, tratto dalla speranza di far altrove fortuna, si disabbelliscono<sup>9)</sup> in quel momento i sogni della ricchezza; egli si maraviglia d'essersi potuto risolvere, e tornerebbe allora indietro, se non pensasse che un giorno tornerà dovizioso<sup>10)</sup>. Quanto più s'avanza nel piano<sup>11)</sup> il suo occhio si ritrae<sup>12)</sup> fastidito<sup>13)</sup> e stanco da quella ampiezza uniforme; l'aere gli somiglia<sup>14)</sup> gravoso<sup>15)</sup> e senza vita; s'inoltra<sup>16)</sup> mesto<sup>17)</sup> e disattento<sup>18)</sup> nelle città tumultuose; le case aggiunte a case, le vie che sboccano<sup>19)</sup> nelle vie pare che<sup>20)</sup> gli tolgano il respiro; e dinanzi agli edifizii ammirati dallo straniero, egli pensa con desiderio inquieto al camperello del suo paese, alla casuccia a cui egli ha già posti<sup>21)</sup> gli occhi addosso da gran tempo, e che comprerà, tornando ricco ai suoi monti.

Ma chi non aveva mai spinto al di là di quelli nè pure un desiderio sfuggévole, chi aveva composti in essi tutti i disegni<sup>22)</sup> dell' avvenire; e ne è sbalzato<sup>23)</sup> lontano da una forza perversa! Chi strappato<sup>24)</sup> ad un tempo<sup>25)</sup> alle più care abitudini, e sturbato<sup>26)</sup> nelle più care speranze, lascia quei monti per avviarsi in traccia<sup>27)</sup> di stranieri che non ha mai desiderato di conoscere, e non può colla immaginazione trascorrere<sup>28)</sup> ad un momento stabilito pel ritorno! Addio, casa natale, dove sedendo con un pensiero occulto, s'imparò a distinguere dal romore delle orme<sup>29)</sup> comuni il romore di un'orma aspettata con un misterioso timore. Addio, casa ancora straniera, casa sogguardata<sup>30)</sup> tante volte alla sfuggita<sup>30)</sup>, passando<sup>31)</sup>, e non senza rossore<sup>32)</sup>; nella quale la mente si compiaceva<sup>33)</sup> di figurarsi un soggiorno<sup>34)</sup> tranquillo e perpetuo di sposa. Addio, chiesa, dove l'animo tornò<sup>35)</sup> tante volte sereno, cantando le lodi del Signore; dove era promesso, preparato un rito; dove il sospiro segreto del cuore doveva essere solennemente benedetto e l'amore venir<sup>36)</sup> comandato, e chiamarsi<sup>37)</sup> santo; addio! Quegli che dava a voi tanta

7) scattered. 8) *branco*, flock. 9) *disabbellirsi*, to lose its beauty. 10) wealthy. 11) plain. 12) *ritrarsi*, to draw back. — 13) displeased. 14) seems. 15) heavy. 16) *inoltrarsi*, to proceed, to enter. 17) sorrowful. 18) inattentive. 19) *sboccare*, to open into. . . 20) *pare che*, seem to. . . 21) *porre gli occhi addosso a qes.*, to have an eye upon smth. 22) plans for the future. — 23) driven away. 24) *strappare*, to snatch, to rob. 25) at once. 26) *sturbare*, to trouble. 27) *in traccia*, in search of. . . 28) to get over to. . . 29) foot-step. 30) *sogguadare alla sfuggita*, to look at stealthily. 31) when going by. 32) blushing. 33) *compiacersi*, to be pleased with. 34) a dwelling. 35) *tornare*, to become, to grow. 36) *venire*, here: to be. 37) to be called, declared.

giocondità è da per tutto; ed Egli non turba mai la gioia dei suoi figli<sup>38</sup>), se non per prepararne loro una più certa e maggiore.

Di tal genere, se non tali appunto, erano i pensieri di Lucia, e pochi dissimili i pensieri degli altri due pellegrini, mentre la barca gli andava avvicinando<sup>39</sup>) alla destra riva dell' Adda.

38) children. 39) *gli andava avvicinando*, lit. that (i. e. the boat) went on, bringing them nearer to = whilst they were approaching.

## ALCUNE LETTERE.

1.

Caro mio!

Ho avuto la fortuna d'ottenere un palchetto<sup>1)</sup> per l'opera di questa sera. Si rappresenterà la «Ceneréntola» del nostro Rossini. Si vuoi procurarci a mia sorella ed a me il piacere della tua compagnia, fámmelo<sup>2)</sup> sapere per le 4 pom.<sup>3)</sup> al più tardi, affinchè possiamo venirti a prendere colla nostra carrozza a casa tua verso le 6<sup>3</sup>/<sub>4</sub>.

In attesa<sup>4)</sup> d'una pronta risposta sono il tuo —

2.

Amico carissimo!

Mi spiace molto di non poter accettare il gentile tuo invito. L'arrivo inaspettato di mio zio da Berlino m'obbliga ad andargli incontro alla stazione. Se però mi verrà il destro<sup>5)</sup> di lasciarlo per un' ora, non mancherò di approfittarne e mi recherò<sup>6)</sup> in teatro per augurarvi la buona sera. Ti prego di fare i miei complimenti a Madamigella Erminia e di aggradire il cordiale saluto del

tuo affez<sup>mo</sup>7).

3.

Mio caro collega!

Sono ormai quindici giorni che mi trovo alla campagna a Baden. Sai bene, caro mio, che l'atmosfera di quest' amenissima città sparge in abbondanza il zolfo<sup>8)</sup> e la noia su quelli che hanno la fortuna di abitarla. Ricorro quindi a te per liberarmi dall' ultimo almeno di questi ospiti<sup>9)</sup> poco ag-

1) a box. 2) *fámmelo*, contraction of *fa me lo*, let me know it, send me word. 3) *pom.* for *pomeridiane*, an adjective that means: in the afternoon, as: *antimeridiane* means: in the forenoon. [In English A. M. = ante meridiem; P. M. = post meridiem.] 4) *in attesa*, in expectation. 5) *mi verrà il destro*, it will be possible. 6) *recarsi*, to go. 7) = *affezionatissimo*, most affectionate. — 8) brimstone. 9) *ospite*, a guest.

gradévoli. Mi rammento d'aver veduto a casa tua una bellissima edizione di Petrarca. Avresti la compiacenza di prestárnela per una settimana o due? Puoi essere convinto che avrò ogni cura possibile, acciocchè il libro ti sia restituito in buon essere. Se hai tempo, vieni a consolarmi nella mia solitudine.

Il tuo —

4.

Collega amatissimo!

Questa lettera ti arriverà unitamente<sup>1)</sup> al libro che mi chiedesti. Esso mi è carissimo, esséndomi stato regalato da un amico defunto. Per ciò solo mi prendo la libertà di raccomandarti d'adoperarlo con ogni possibile riguardo. Se le mie occupazioni me lo permetteranno, verrò a trovarti Domenica ventura.

L'amico —

5.

Pregiatissima Signorina!

La prego di scusarmi se quest' oggi non le\*) posso dare la consueta<sup>2)</sup> lezione. Un' affare d'importanza mi chiama a N. Mi farà cosa grata<sup>3)</sup> se vorrà continuare la traduzione dei «Promessi Sposi» e fare un piccolo riassunto<sup>4)</sup> delle régle sui verbi. Giovedì venturo mi procurerò senz' altro l'onore di rivederla. Mi creda intanto con tutta la stima

Suo devot<sup>mo</sup> —

6.

Egregio Signore!

La ricorrenza del giorno onomástico della mia cara madre fa sì<sup>5)</sup> ch'io non posso oggi prendere la lezione ch'Ella suole darmi alle 11. La prego invece di voler rallegrare colla sua compagnia la piccola adunanza<sup>6)</sup>, colla quale questa sera alle 9 festeggiamo la nostra doméstica solennità. Ho studiato diligentemente il nostro pezzo a quattro mani e sarei contentissima di poterlo suonare con Lei. Nella speranza ch'Ella non vorrà mancare mi protesto

Sua devot<sup>ma</sup> affez<sup>ma</sup> —

7.

**Letter of Prince Pius of Savoy to the Abbé Metastasio.\*\*)**

Molt' Illustre Signor mio Osservandissimo!

L'applauso comune che V. S. molt' Illustre si recava<sup>7)</sup> nella poesia, e negli altri componimenti<sup>8)</sup>, da questo Augu-

1) at the same time, together with. 2) usual. 3) *mi farà cosa grata*, you will oblige me. 4) repetition. 5) *fa sì*, is the reason. 6) society. 7) to obtain, to get. 8) works.

\*) Nowadays the pronouns *ella*, *le*, *lei* etc., employed in the polite mode of addressing a person, need no longer be spelled with a capital letter.

\*\*) *Pietro Trapassi*, called *Metastasio*, born at Rome, court-poet of the emperor Charles VI, deceased at Vienna 1782.

stissimo Imperatore approvati, sono la cagione, che io d'ordine della Maestà Sua Le esibisco<sup>9)</sup> il suo Cesáreo<sup>10)</sup> servizio nelle circostanze<sup>11)</sup> che a Lei parrà più proprio d'accettarlo. Convieni che Ella mi motivi<sup>12)</sup> ciò che brama annualmente per onorario fisso, poichè pel residuo non vi sarà svario alcuno. Il Signor Apóstolo Zeno<sup>\*)</sup> non desidera altro compagno, che V. S. molt' Illustre, non conoscendo egli in oggi soggetto<sup>13)</sup> più adatto di Lei per servire un Monarca sì intelligente, quale è il nostro. Dalla di Lei risposta e richiesta dipenderà la trasmessa del danaro pel suo viaggio, godendo io intanto di quest' apertura<sup>14)</sup> per attestarle la stima ed affetto, che mi costituiscono

Di V. S. molt' Illustre

Vienna 31 Agosto 1729.

Affezionatissimo per servirla di cuore  
Principe Pio di Savoia.

9) offer. 10) Imperial. 11) conditions. 12) *motivare*, here: to make known. 13) *soggetto*, subject, person, here: anybody, any one. 14) opportunity.

# 8.

## Metastasio's Answer.

Eccellenza!

Non prima di<sup>1)</sup> ieri mi giunse il Veneratissimo Foglio di Vostra Eccellenza, tuttochè<sup>2)</sup> scritto in data de' 31 agosto, ed il poco tempo, nel quale sono obbligato a rispóndere, non è sufficiente per rimettermi dalla sorpresa, che deve necessariamente produrre l'onore dei Cesárei<sup>3)</sup> comandi, a' quali non ardivano di salire<sup>4)</sup> i miei voti, non che<sup>5)</sup> le mie speranze. Il dubbio della mia ténue<sup>6)</sup> abilità mi farebbe ricercare con estremo timore la gloria del Cesareo servizio, se l'approvazione augustissima non mi togliesse anche la libertà di dubitar di me stesso: onde non resta a me, che di attendere i cenni<sup>7)</sup> di Vostra Eccellenza per eseguirli. Mi prescrive l'Eccellenza Vostra replicatamente<sup>8)</sup> nella sua lettera, che io spieghi i miei desideri intorno all' annuo onorario. Questa legge me ne toglie la repugnanza, e giustifica il mio ardire<sup>9)</sup>. Mi si dice, che l'onorario solito dei poeti, che hanno l'onore di servire in cotesta Corte, e che quello che come poeta riceve il Signor Apóstolo Zeno, sia di 4000 annui<sup>10)</sup> fiorini: ond' io regolándomi sull' esempio del medesimo, restringo umilmente le mie richieste fra i témini della sopraccennata<sup>11)</sup> notizia, con le riflessioni, che, abbandonando io la

1) *Non prima di*, no sooner than, only ... 2) although. — 3) Imperial. 4) to rise. 5) much less. 6) little. 7) orders. — 8) at once. 9) boldness. 10) a year. 11) above mentioned.

\*) Born at Venice 1668, deceased 1750, Metastasio's predecessor at the Imperial Court.



mia patria, sono obbligato a lasciare sufficiente assegnamento<sup>12)</sup> a mio padre cadente<sup>13)</sup> ed alla mia numerosa famiglia, la quale non ha altro sostegno, che il frutto, che fortunatamente ricevono in Italia le mie déboli fatiche; che diviso da' miei dovrò vivere nella più illustre Corte d'Europa con quel decoro, che conviene al Monarca, a cui avrò l'onore di servire; finalmente con la certezza, che potrei male applicarmi all'impegno<sup>14)</sup> del mio esercizio, distratto dal continuo doloroso pensiero degl' incómodi e bisogni paterni.

Ecco ubbidita la legge di chi richiede<sup>15)</sup>, ma in questa richiesta spero l'Eccellenza Vostra non considererà che la mia ubbidienza: potendo per altro Ella essere persuasa, che in qualunque condizione io debbo essere prontissimo ad eseguire quanto piacerà all' Augustissimo Padrone d'impormi. Conosco quanto debbo all' incomparabile signor Apóstolo Zeno, il quale non contento di aver protette finora le mie opere, vuole col peso del suo voto éssermi così generosamente benéfico. Io gliene serbo<sup>16)</sup> per fin<sup>17)</sup> che vivo il dovuto senso<sup>18)</sup> di gratitudine, ed umilmente raccomandándomi al válido<sup>19)</sup> patrocinio dell' Eccellenza Vostra, Le faccio profondo inchino.

Roma 28 Ottobre 1729.

Umil<sup>mo</sup> Devot<sup>mo</sup> Obbl<sup>mo</sup> Servitore  
Pietro Metastasio.

12) providing, enough to live upon. 13) infirm. 14) duty, execution. 15) *di chi richiede*, of him that commands. 16) to keep. 17) as long as. 18) feeling. 19) powerful.

## UNA GIORNATA<sup>1)</sup> IN CITTÀ ED IN CAMPAGNA.

1.

### A casa.

(Si sente bussare.<sup>2)</sup>)

*Signor Teschini.* Avanti!

*Signor Ferrer.* È permesso?

*Sgr. T.* Che vedo! Lei carissimo Signore! Per l'amor di Dio, che fu di Lei<sup>3)</sup> dacchè non ho più avuto il piacere di vederla? S'accómodi<sup>4)</sup>, La prego.

*Sgr. F.* Grazie mille, Signore! E Lei, come sta?

*Sgr. T.* Così, così! Or mi dica, perchè non è venuta a trovarmi?

*Sgr. F.* Mi scuserà, caro amico; fui assente da Vienna.

*Sgr. T.* Si recò forse a Venezia?

1) a whole day (French: *journée*). 2) to knock, to rap at the door. 3) where have you been? 4) be seated, sit down.

*Sgr. F.* Appunto. Vi sono andato due mesi fa e sono ritornato solamente ieri l'altro.

*Sgr. T.* Vi andò per affari?

*Sgr. F.* No, grazie a Dio, non sono uomo d'affari. Ella conosce la vecchia mia predilezione per la regina vedova dell'Adriatico. Alquanto stanco della vita viennese mi recai colà per godér un poco di calma e di tranquillità. E Lei, come ha passato il suo tempo?

*Sgr. T.* Sempre alla stessa maniera. Mentre Ella prendeva il suo sorbetto<sup>5)</sup> al caffè Floriani, sulla piazza di San Marco, io stava leggendo, scrivendo, riflettendo a casa, sacrificando le mie ore ad un affaccendato<sup>6)</sup> far niente.

*Sgr. F.* Ed il nostro amico Giacomo, che cosa fa?

*Sgr. T.* La settimana scorsa ricevetti una sua lettera da Parigi. Mi dipinge con colori vivissimi la capitale della „belle France“ ed i piaceri del soggiorno parigino. Ma a proposito<sup>7)</sup>! Ha già fatto colazione?

*Sgr. F.* No, non ancora.

*Sgr. T.* In questo caso Le propongo di venir meco al giardin pubblico. Con questo bel tempo sarebbe peccato di chiúdersi in una stanza invece di préndere il caffè all' aria aperta.

*Sgr. F.* Va bene! Andiamo!

*Sgr. T.* Andiamo!

5) ice. 6) busy. 7) by the way.

## 2.

### In giardino.

*Sgr. T.* Che bella mattina! Non si vede la ménoma núvola nel cielo. Oggi avremo caldo.

*Sgr. F.* Per quanto pare<sup>1)</sup>. Che cosa prenderemo?

*Sgr. T.* Io prenderò una tazza<sup>2)</sup> di cioccolata.

*Sgr. F.* Ed io del caffè. Olà cameriere<sup>3)</sup>!

*Cam.* Signori! Che cosa comandano?

*Sgr. T.* Dáteci una tazza di cioccolata e una di caffè.

*Sgr. F.* M'accorgo che non ho sigari con me; dátemi anche un Regalia.

*Cam.* Mi scusi, Signore, non ho altro che Virginia.

*Sgr. T.* Ecco dei sigari! Ne scelga! Spero che saranno di suo gusto.

*Sgr. F.* Grazie! La prego di darmi anche del fuoco. I suoi sigari sono eccellenti. Dove li prende?

*Sgr. T.* Ne ho fatto venire due mila da Amburgo<sup>4)</sup>. Se li trova buoni, gliene potrei cédere un centinaio.

*Sgr. F.* Gliene sarò obbligato. Ecco che comincia la música!

1) so it seems. 2) a cup. 3) waiter. 4) Hamburg.

*Sgr. T.* Sì, per nostra disgrazia<sup>5)</sup>! Qui non si può andare in nessun luogo senza esser perseguiti dai signori musicanti.

*Sgr. F.* Ha ragione. Io sono amatissimo di musica; ma questi eterni Valzer mi fanno nausea<sup>6)</sup>.

*Sgr. T.* Credo che non vi sia città al mondo dove un povero mortale abbia tanto a soffrire in questo rapporto quanto in Vienna. La mattina si vien destato da un órgano<sup>7)</sup> ambulante; quando si apre la finestra, ecco che una „Medori“ in erba<sup>8)</sup> grida il suo „come rugiada al cespite“<sup>9)</sup>; se si va per le strade, una pioggia di note più o meno false vi cade sulla testa. Colla minestra vi vien servita la sinfonia<sup>10)</sup> di Guglielmo Tell; alle frutta: „la donna é móbile“<sup>11)</sup>. Di sera andate a trovare una famiglia di vostra conoscenza: ecco Madamigella che si mette al pianoforte e vi canta l'Adelaide. Verso mezzanotte in fine tornate a casa, e, mettendo la chiave nella serratura della vostra porta, sentite dal quarto piano un infausto prelúdio di chitarra ed un diletta che urla<sup>12)</sup> la barcarola dei „due Fòscari“!

*Sgr. F.* Per Dio! Ella ha ragione. Per guarire il melómmano il più furioso non c'è miglior cura che inchiuderlo per due anni in Vienna. Passato questo tempo, egli sarà risanato o morto.

*Sgr. T.* Ecco in fine la nostra colazione! Come trova il suo caffè?

*Sgr. F.* Così, così; e Lei, come trova la cioccolata?

*Sgr. T.* Buonissima, davvero<sup>13)</sup>. Mi piace molto far colazione all' aria aperta.

*Sgr. F.* Con quest' aria sì pura non c'è niente di più aggradévole. Sa, Signore, che mi è venuta un' idea?

*Sgr. T.* Dica pure.

*Sgr. F.* Ha da far qualche cosa quest' oggi in città?

*Sgr. T.* Nulla d'importante. Ho sempre il mio tempo a libera disposizione.

*Sgr. F.* In questo caso Le proporrei di passar insieme la giornata alla campagna. Il giorno è troppo bello per restar sepolti in questa buona città di Vienna.

*Sgr. T.* Benissimo! E dove andremo?

*Sgr. F.* Dov' Ella vuole.

5) bad luck. 6) *far nausea*, to make sick. 7) a street-organ. 8) *in erba*, lit. *in grass*, is said in Italian of persons that aspire to some other and higher state. Thus: *una Medori* (a famous singer of the Italian opera) *in erba*, means a young lady that hopes to become a great singer. [The same as „*en herbe*“ in French.] 9) an air of the opera *Ernani*; „as dew on the lawn“. 10) overture. 11) an air of the opera *Rigoletto*; „woman is fickle“. 12) bawls. 13) indeed.

*Sgr. T.* Allora proporrei d'andar colla strada ferrata a Vöslau. Colà troveremo una buonissima trattoria<sup>14)</sup>, bellissimi contorni ed oltre a ciò le onde cerulee d'un bagno in mezzo ad un giardino.

*Sgr. F.* Va bene! E quando partiremo?

*Sgr. T.* Vediamo. Di qui fino alla stazione abbiamo una mezz' ora di cammino. Adesso sono le 9<sup>1/2</sup>. Se ci sbrighiamo presto<sup>15)</sup>, potremo partire col convoglio delle 10.

*Sgr. F.* Dunque paghiamo. Cameriere!

*Cam.* Signori?

*Sgr. F.* Abbiamo una tazza di caffè, una tazza di cioccolata e pani ... quanti ne ha Lei?

*Sgr. T.* Due.

*Sgr. F.* Anch' io ne ho due, dunque quattro.

*Cam.* Quattordici e venti due fanno trentasei, e quattro pani fanno quaranta quattro soldi<sup>16)</sup>.

*Sgr. F.* Eccoli.

*Cam.* Grazie, Signori!

*Sgr. F.* Il resto è per voi.

*Cam.* Mille grazie, Signori!

*Sgr. T.* Dunque andiamo!

*Cam.* Buon divertimento Signori!

14) inn. 15) *sbrigar si presto*, to make haste. 16) *soldo*, kreuzer, an Austrian coin =  $\frac{1}{100}$  florin = about a farthing.

### 3.

#### Alla stazione e nel convoglio.

*Sgr. T.* Eccoci giunti! Cospetto, come siamo corsi! Mancano ancora dieci minuti alle dieci.

*Sgr. F.* Prendiamo i biglietti! Quanto costa il biglietto di 2. classe per andare a Vöslau?

*Sgr. T.* Un fiorino, mi pare. Aspetti, andrò a prendere i biglietti.

*Sgr. F.* Che folla! Non c'è mezzo di penetrar fino alla cassa.

*Sgr. T.* Bisogna aspettar un momento! Chi va piano va sano<sup>1)</sup>! (*Tornando dalla cassa*). Presto, presto! Il convoglio sta per partire; saliamo!

*Sgr. F.* Siamo degli ultimi! Tutto il perrone è pieno di gente. Ecco un vagone dove c'è ancora posto<sup>2)</sup>. Entriamo in fretta!

*Sgr. T.* Troviamo ancora buoni posti. Mettiamoci dirimpetto.

*Sgr. F.* No, io mi porrò al fianco, il sedere dalla parte opposta mi farebbe male.

1) *Chi va piano va sano* (A proverb), Fair and softly goes far.

2) room, place.



*Sgr. T.* Allora prenderò io il suo posto; per me è tutt'uno. Ora si muove il convoglio. Che quantità di vagoni!

*Sgr. F.* Quanto tempo impiegheremo<sup>3)</sup> per andare a Vöslau?

*Sgr. T.* Un' ora ovvero un' ora e mezzo. Non vuol (Ella) aprire un poco la finestra?

*Sgr. F.* Mi scusi! Io temo un raffreddore<sup>4)</sup> dalla corrente d'aria.

*Sgr. T.* In questo caso lasciámola chiusa. Ecco la prima stazione.

*Sgr. F.* Quante ve ne sono fino a Vöslau?

*Sgr. T.* Credo cinque o sei, ma il convoglio non si ferma che per un minuto o due in ciascuna. Presso Baden passeremo per un Tunnel.

*Sgr. F.* Lo so. Non c'è che dire<sup>5)</sup>, le strade ferrate sono una bellissima invenzione; non mancano però anche i loro incomodi.

*Sgr. T.* Per esempio?

*Sgr. F.* Per esempio, è quasi impossibile di parlar in un vagone, stante<sup>6)</sup> il fracasso della locomotiva.

*Sgr. T.* È vero che un discorso qualunque è quasi impossibile. Il viaggiar sulle ferrovie<sup>7)</sup> rende i passeggeri taciturni, e se paragoniamo i viaggi d'oggi con quelli dei tempi addietro non possiamo non deplorare la perdita della poesia del viaggiare.

*Sgr. F.* Almeno si trovassero alle nostre stazioni dei libri a buon mercato come ce ne sono in Germania, in Francia ed in Inghilterra. Il viaggiatore allora unirebbe con un dilettevole passatempo la possibilità d'imparare qualche cosa d'utile e d'istruttivo. Il libraio, il viaggiatore ed anche la letteratura vi troverebbero il loro conto.

*Sgr. T.* Speriamo che i nostri librai si mettano ad imitare l'esempio dei loro colleghi stranieri e nel frattempo aspettiamo ed annoiámoci.

*Sgr. F.* Eccoci finalmente arrivati. Il convoglio si ferma. È questa la méta<sup>8)</sup> del nostro viaggio?

*Sgr. T.* Precisamente!

*Sgr. F.* Allora scendiamo! Non ha dimenticato niente nel vagone?

*Sgr. T.* No, ho il mio soprabito<sup>9)</sup> e il mio bastone.

*Sgr. F.* Anche a me non manca nulla. Andiamo.

3) impiegare, here: to want. 4) un raffreddore, a cold. 5) Non c'è che dire, lit. there is nothing to be said = at any rate. 6) because of, on account of. 7) rail-road. 8) méta, the end (of a way). 9) great-coat.



## 4.

**Alla campagna.**

*Sgr. T.* L'abbiamo proprio indovinata\*) oggi! Guardi che bel tempo, e che aria fresca in questi luoghi!

*Sgr. F.* Il tempo par fatto a bella posta<sup>1)</sup> per una gita<sup>2)</sup>. Ma, caro amico, che cosa faremo adesso?

*Sgr. T.* Cominciamo coll' andar al bagno; indi faremo un pranzo campestre. Nel frattempo possiamo riflettere su quel che faremo il dopo pranzo.

*Sgr. F.* Benissimo! Sa Ella dov' è la scuola di nuoto?

*Sgr. T.* Qua subito, a due passi di qui!

Nella scuola di nuoto.

*Sgr. F.* (Al cassiere.) Quanto costa il biglietto d'entrata<sup>3)</sup>?

*Il cassiere.* Venti soldi, Signori, e colla biancheria trenta.

*Sgr. T.* C'è molta gente?

*Cass.* Non troppa. L'ora consueta dei nostri avventori quotidiani è già passata.

*Sgr. F.* Sa Ella nuotare?

*Sgr. T.* Non troppo bene.

*Sgr. F.* Allora la prenderò io sotto la mia protezione in caso che Le venisse l'idea di annegarsi.

*Sgr. T.* Stia tranquilla! Benchè io non sia un Leandro come Lei, non temo però nulla dalla furia delle onde. Ma dov' è il servitore per aprirci le nostre cabine?

*Sgr. F.* Ehi, cameriere!

*Camer.* Che cosa comandano, signori?

*Sgr. T.* Apriteci le nostre cabine!

*Camer.* Eccoli serviti.

*Sgr. F.* Come trova l'acqua?

*Sgr. T.* È freschetta, ma però molto aggradévole.

*Sgr. F.* Desidera far un salto dal trampolino?

*Sgr. T.* No, Le ho già detto che sono un meschino<sup>4)</sup> nuotatore. Se Ella vuol saltare, io rimarrò abbasso per ammirare la sua destrezza.

*Sgr. F.* Dunque badi! Ecco un pezzo da venti soldi che getto nell' acqua. Ella non avrà ancor finito di contare fino al venti che io sarò già ritornato a galla.

*Sgr. T.* Vada con Dio, e non dimentichi di ricomparire a fior d'acqua.

*Sgr. F.* Stia tranquilla! Uno, due, tre!

1) a bella posta, on purpose. 2) excursion, trip. 3) ticket. 4) poor.

\*) See page 257, 8).

Sauer, Italian Grammar. 5th edit.

*Sgr. T.* Bravo! Ella sa star sott' acqua<sup>5)</sup> come il suo collega nella poesia di Schiller, ed anzi con miglior effetto.

*Sgr. F.* Eh, cospetto! C'è anche una piccola differenza tra il bagno di Vöslau ed il faro di Messina!

*Sgr. T.* A dire il vero comincio a sentire un po' di fame. Se crede vogliamo vestirci e andare in cerca d'un tetto ospitaliero.

*Sgr. F.* Volentieri, sarò pronto al momento.

5) to dive, to plunge.

5.

### Dopo pranzo.

*Sgr. F.* Adesso che abbiamo finito il nostro desinare, dove andremo?

*Sgr. T.* Per me è tutt' uno; non conosco tanto bene i contorni di Vöslau; mi rimetto<sup>1)</sup> quindi intieramente al suo parere.

*Sgr. F.* Mi rammento d'aver fatto tempo fa un' amenissima passeggiata attraverso la foresta fino a Baden.

*Sgr. T.* È lontano di qui?

*Sgr. F.* Un' ora ovvero un' ora e mezzo andando adagio. Il cammino è ombreggiato ed offre in alcuni luoghi bellissimi punti di vista.

*Sgr. T.* Benissimo! Ci fermeremo a Baden?

*Sgr. F.* Quelle nùvole che cominciano a levarsi all' occidente presagiscono poco bene. In caso che il tempo variesse, sarebbe meglio di ritornare alla città.

*Sgr. T.* Sicuro! Una pioggia continua è la cosa più noiosa in campagna. Ma davvero che questa strada è bellissima!

*Sgr. F.* Magnifica! E quelle rovine che si scorgono sulle cime di que' monti sono un vero gioiello per queste contrade.

*Sgr. T.* Amo molto vedere questi monumenti d'un tempo pieno di forza, di fede e di romanticismo, in confronto del quale noi altri uomini d'oggi di facciamo una tristissima figura. Non posso ammirare una di queste rovine senza rammentar quella sublime poesia di Victor Hugo „Amaury comte de Montfort“.

*Sgr. F.* Non si può negare che l'aspetto d'un castello in rovina farà sempre una grande impressione su chi<sup>2)</sup> non sia del tutto privo d'immaginazione, trasportandolo per così dire in quei tempi ormai quasi dimenticati. Sémbrami per altro che non abbiamo fatto una gran perdita coll' essere nati oggi piuttosto che nei tempi che videro sòrgere quei castelli.

*Sgr. T.* Perchè?

1) yield; in French: je m'en remets. 2) *chi*, he who.

*Sgr. F.* Perchè se fossimo passati cinque cento anni fa per questi sentieri, come vi passiamo adesso, senza aver una buona scorta di cavalieri per proteggerci, noi avremmo probabilmente cenato, alla Gil Blas, in un sotterraneo di queste medesima castella, le cui rovine Ella sta ora piangendo tanto poeticamente.

*Sgr. T.* Mi vorrà dunque negare la poesia del medio evo?

*Sgr. F.* Questo no! Credo tuttavia più giusto l'ammirarlo storicamente che il desiderarne il ritorno.

*Sgr. T.* Che fu <sup>5)</sup>? Non ha sentita tuonare?

*Sgr. F.* Tuonare? Infatti le nùvole di quaggiù ci tengono la parola. Avremo un temporale.

*Sgr. T.* Cosa facciamo? Io proporrei di ritornare alla città; forse arriveremo ancora in tempo per andare all'opera.

*Sgr. F.* Si rappresenterà il Rigoletto, non è vero?

*Sgr. T.* Mi pare di sì.

*Sgr. F.* In questo caso preferisco restar qui. Andrò a trovare un mio amico che ha la sua villeggiatura a Baden. Vuol venire meco? Ci saremo i benvenuti.

*Sgr. T.* No, grazie, io partirò col prossimo convoglio.

*Sgr. F.* Allora ho da dirle addio. Ella sa il cammino fin alla stazione?

*Sgr. T.* Sia tranquilla! La vedrò forse domani in città?

*Sgr. F.* Spero di esservi a mezzo giorno. Se vuol venire a trovarmi mi farà un piacere.

*Sgr. T.* Se appena posso, vengo; intanto addio e buon divertimento!

*Sgr. T.* A rivederci domani a casa mia!

5) what was that?

C. M. S.

## Alphabetical List of poetical and obsolete forms of Verbs.

	1) <i>Avere.</i>		
abbi	<i>for</i> abbia.	aggiate	<i>for</i> abbiate.
abbiendo	= avendo.	aggio	= ho.
abbiente	= avente.	aja	= abbia.
abbino	= abbiano.	an	= hanno.
abbuto	= avuto.	arà	= avrà.
abbo	= ho.	arai	= avrai.
abendo	= avendo.	aranno	= avranno.
abeva.	= aveva.	arei	= avrei.
acci	= ci ha.	aremo	= avremo.
aggia	= abbia.	arete	= avrete.
aggiare	= avere.	aresti	= avresti.
		aria	= avrebbe.

ariano	<i>for</i> avrebbero.
arò	" avrò.
aiuto	" avuto.
avavamo	" avevamo.
avavate	" avevate.
avé	" aveva.
ave	" ha.
ave'	" aveva.
avei	" {ebbi. avevi.
avem }	" abbiamo.
avemo }	" abbiamo.
avén }	" avevano.
aveno }	" avevano.
avèrò	" avrò.
averei	" avrei.
avessi	" avesti.
avéssimo	" avemmo.
avéssino }	" avessero.
avéssono }	" avessero.
avestu	" avesti tu.
avevi	" avevate.
avía	" aveva.
aviamo	" abbiamo.
aviate	" abbiate.
avìe	" aveva.
avieno	" avevano.
avite	" avete.
avrébbamo	" avremmo.
avrébbono	" avrebbero.
avréssimo	" avremmo.
avri	" avrete.
avría	" {avrei. avrebbe.
avriamo	" avremmo.
avriano	" avrebbero.
avriemo	" avremmo.
avrienno	" avrebbero.
ébbamo	" avremmo.
ébbemo }	" avremmo.
ébbimo }	" avremmo.
ébbono	" ebbero.
ei	" ebbi.
ha'	" hai.
habbiendo	" avendo.
habbio }	" ho.
habbo }	" ho.
hae	" ha.
haggi	" abbi.
haggia	" abbia.
haggio	" ho.
haja	" habbia.
halle	" le ha.

halmi	<i>for</i> me l'ha.
han	" hanno.
hane	" ha.
harei	" avrei.
haria	" avrebbe.
harian	" avrebbero.
harò	" avrò.
have	" ha.
havea	" aveva.
havre	" avrebbe.
hei	" {ebbi. ebbe.
holle	" le ho.
hollo	" l'ho.
holti }	" te l'ho.
hollo ti }	" te l'ho.
honne	" ne ho.
hotti	" ti ho.
ò	" ho.
hai	" hai.
à	" ha.
ánno	" hanno.

2) *Amare.*

amarè	<i>for</i> amerei.
ameréno	" ameremo.
amianlo	" l'amiamo.
amorno }	" amaroni.
amorono }	" amaroni.
amóe	" amò.

3) *Andare.*

anda	<i>for</i> va & vada.
andan	" vanno.
andà	" andò.
andassi	" andaste.
andavi (voi)	" andavate.
andemmo	" andammo.
anderébbamo	" andremmo.
andéssero	" andrebbero.
andettamo	" andammo.
andette	" andò.
andéttero }	" andarono.
andéttono }	" andarono.
andetto	" andai.
andi	" vai.
andiano	" andiamo.
andiede	" andò.
andidéro	" andarono.
andidémo	" andammo.
andiedi	" andai.
ando	" vado.
andóe	" andò.

andonno }		for andarono.
andorno }		
andosse	"	si andò.
gendo	"	andando.
gio	"	andò.
gir }		
giro }	"	andarono.
gir	"	andare.
giassi	"	s'andò.

4) *Cadère.*

cáddono	for caddero.
cadéo	" cadde.
cadrei	" caderei.
cadri	" caderebbe.
cagge	" cade.
caggendo	" cadendo.
caggio etc.	" cado etc.
caggo	" cado.

5) *Calère.*

calme	for mi cale.
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6) *Capire.*

cape	for capisce.
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7) *Chiédere.*

cheggio etc. }		for chiedo etc.
chero etc. }		
chesto	"	chiesto.
chieggio etc. }		
chieggo }	"	chiedo.
chier	"	{chiede.
	"	{chiedero.
chiere	"	chiede.

8) *Compire.*

cómpiere	for compire.
compiessi	" si compìe.
compío	" compl.

9) *Conòscere.*

cognosò	for conosco.
conoscessimo	" conoscemmo.

10) *Convenire.*

convenette	for convenne.
convenien	" convenivano.

11) *Cògliere.*

cor }		for cogliere.
corr' }		
correm	"	coglieremo.

12) *Crédere.*

cre }		for crede.
cree }		

cre'	<i>for</i>	credo.
credéo	"	credè.
crederabbo	}	" credèrò.
crederaggio		
credéro	"	credarono.
credessate	"	credeste.
credessi	"	credesse.
credia	}	" credeva.
credie		
creggio	"	credo.
crei	"	credi.
créo	"	credo.
crei	"	credei.
crese	"	credè.
crésero	"	credarono.
creso	"	creduto.
crette	"	credè.
cretti	"	credei.

13) *Dare.*

dae	for dà.
daggi	" dai.
daggiamo	" diamo.
dan	" danno.
daratti	" ti darai.
daréssimo	" daremmo.
dasse	" desse.
dassero	" dessero.
dassi	" dessi.
dassimo	" {dessimo.
	" {demmo.
daste	" deste.
dasti	" desti.
datte	" ti dà.
davi	" davate.
dei	" tu dà.
den	"
denno }	" diedero.
deo }	
diè }	" diede.
dié' }	" diedi.
diè	" diedero.
dielti	" te lo diede.
diemi }	" mi diedi.
diemme }	" mi diede.
dienne	" {ci diede.
	" {mi diede.
dienno }	
dier }	" diedero.
dierno }	
dieron }	



## 14) Dire.

di }	
dii }	
di' }	
dicén	dicavano.
diceretti	te le dirò.
dicestu	dicesti tu.
die	dici.
dille	le di'.
dilmi	me lo di'.
dinne	ne (ci) di'.
diría	direbbe.
diroe	dirò.
ditto	detto.

## 15) Essere.

èe }	
éne }	
en }	
enno }	sono.
erám }	
eramo }	eravamo.
eri	eravate.
essi	si è.
essuto	stato.
eve	è.
fia	((tu) sii. (egli) sarà.
fian	siano. saranno.
fie	((tu) sii. (egli) sarà.
fien	sieno.
fiéno	saranno.
fii	sii.
fieti	((tu) sii. ti sarà.
for }	sarei.
fora }	saresti. sarebbe.
foran }	
forano }	sarebbero.
foro	furono.
fossin }	
fossino }	fossero.
fostu	fosti tu.
fu'	fui.
fue	fu.
fulle	le fu.
fummi	mi fu.
fur }	
furo }	furono.
furno }	

fussi	for si fu.
fusse etc.	fosse etc.
issuto	stato.
sare'	sarebbe. sarei.
sarebbamo	saremmo.
sarebbono	sarebbero.
saréssimo	saremmo.
sariamo	saremmo.
sarieno	sarebbero.
ser	essere.
sete	siete.
sia	sarà. siano.
siate	siete.
si	sii. sia. siano.
siei	sei.
sieti	ti sia.
sii (io)	sia (io).
sfino	siano.
sò	sono.

## 16) Fare.

face	for fa.
facén }	
facéno }	facevano.
faci	fai.
facien	facevano.
faccio	fo.
fallo	lo fa.
famme	mi fa.
fanne	ne fa.
fane	fa.
fara'	farai.
farebbono	farebbero.
farenlo	lo faremo.
faría	farei. farebbe.
farían }	
faríano }	farebbero.
farién }	
faríeno }	
faróne	farò.
fe' }	fece.
fe }	feci.
fea	faceva.
féciono	fecero.
féglisi	se gli fece.
fei	feci.
felli	li fece.
femmi	mi fece.

femmo	<i>for</i> facemmo.	
fene	" fece.	
fenne	" ne fece.	
fenn'	" fecero.	
fenno	" fecero.	
fensi	" { si facevano.	
	" { si fecero.	
feo	" fece.	
fer	" fecero.	
ferci	" ci fecero.	
fermi	" mi fecero.	
fero	}	" fecero.
feron		
ferono	}	" si fecero.
fersi		
fesse	" facesse.	
fessi	" facessi.	
féssono	" facessero.	
feste	" faceste.	
festi	" facesti.	

17) *Ferire.*

fedío	<i>for</i>	ferl.
fedire	"	ferire.
fedisce	"	ferisce.
fediscono	"	feriscono.
fedito	"	ferito.
fegga	}	" ferisca.
feggia		
feggendo	"	ferendo.
féggiono	}	" feriscono.
féggono		
fera	"	ferisca.
fero	"	ferisco.
férono	"	feriscono.
feruto	"	ferito.
fiede	"	ferisce.
fiedi	"	ferisci.
fiédono	"	feriscono.
fier	"	ferisce.
fiera	"	ferisca.
fiere	"	ferisce.
fiérono	"	feriscono.

18) *Godere.*

gode	<i>for</i> goda.
godéo	" godè.
godería	" /goderei.
	" /goderebba.
goderíano	" goderebbero.
goderno	" godettero.
goderò	" godrà.

godéssino	}	<i>for</i> godessero.
godéssono		
godia	"	godeva.
godíeno	"	godevano.

19) *Morire.*

mora	<i>for</i>	muoia.
mórano	"	muoiano.
more	"	muore.
mori	"	muori.
muoiamo	"	moriamo.
moríano	}	" morivano.
moríeno		
muoiate	"	moriate.
morío	"	mori.
morisse	"	morissi.
morísseno	}	" morissero.
moríssono		
moro	"	muoio.
mórono	"	muoiono.
morríano	}	" morrebbero.
morríeno		
morróe	"	morrò.
muo'	"	muori.

20) *Muovere.*

mosson	<i>for</i> mossero.
movén	} " movevano.
movieno	

21) *Nucere.*

nocette	<i>for</i> nocque.
nocéttero	" nocquero.

22) *Parere.*

paj	<i>for</i> pari (tu).
paji	" paia (tu).
pare'	" parve.
par	" pare.
parémi	" mi pareva.
parén	" parevano.
párono	" paiono.
parríeno	" parrebbero.
parse	" parve.
parsi	" parvi.
parso	" paruto.
párvono	" parvero.

23) *Pentirsi.*

pentémi	<i>for</i> mi pentii.
pentere	" pentire.
pentuto	" pentito.

24) *Pérdere.*

perde'	for perdetti.
perdesi	" si perdette.
perse	" perdette.
pérsero	" perderono.
persi	" perdei.
perso	" perduto.
sperae	" perdè.
spésero	" perderono.
spersi	" perdei.

25) *Porre.*

pogna	for ponga.
pognamo	" poniamo.
pognate	" poniate.
pognendo	" ponendo.
pommi	" mi pone.
ponevam	" ponevamo.
ponghi	" ponga (tu).
ponghiamo	" poniamo.
ponghiate	" poniate.
por	" porre.

26) *Potére.*

pon	}	for possono.
ponno		
poria	}	" /potrei.
porria		
porian	}	" /potrebbe.
porrian		
posse	"	" possa (tu).
possendo	"	" potendo.
possuto	"	" potuto.
potavám	"	" potevamo.
potavate	"	" potevate.
pote	"	" può.
potei	"	" potevi.
potémo	"	" possiamo.
potén	"	" potevano.
potéo	"	" potè.
potéro	"	" poterono.
poterebbe	"	" potrebbe.
potési	"	" potevasi.
potiemmi	"	" mi potevano.
potiéno	"	" potevano.
potria	"	" /potrei.
	"	" /potrebbe.
potriano	}	" potrebbero.
potrieno		
puo'	"	" puoi.
puole	"	" può.
puollo	"	" lo può.

puote	}	for può.
puotè		
potè		
pote		

27) *Sapére.*

sa'	for sai.	
saccente	" sapiente.	
sacci	" sappi.	
saccia	" sappia.	
sacciamo	" sappiamo.	
sacciuto	" saputo.	
saccio	" so.	
sallo	" lo sa.	
salsi	" sel sa.	
san	" sanno.	
sanne	" ne sa.	
sape	" sa.	
sapei	" sapevi.	
sapemo	" sappiamo.	
sapén	" sapevano.	
sapi	" sai.	
sapiendo	}	" sapendo.
sappiando		
sappio	}	" so.
sappo		
save	" sa.	
saver	" saper.	
seppono	" seppero.	

28) *Sciogliere.*

scio' \	for sciogli.
scioi /	

29) *Sedére.*

sedieno	for	sedevano.
sediero	"	sederono.
sediési	"	sedevasi.
segga	"	sieda.
seggano	"	siedano.
segge	"	siede.
segendo	"	sedendo.
seggia	"	sieda.
seggiamo	"	sediamo.
seggiano	"	siedano.
seggiate	"	sediate.
seggiono	}	siedono.
seggono		
seggo	"	siedo.
seggio		
siedean	"	sedevano.

30) *Stare.*

sta'	for stai.
stae	" sta.
starebbono	" starebbero.
stasse	" { stesse.
	" { si sta.
stassero	" stessero.
stassi	" { stessi.
	" { si sta.
stassimo	" stessimo.
staste	" steste.
stasti	" stesti.
statti	" ti sta.
stè	" stette.
stea	" stia.
steano	" stiano.
ste' }	" stetti.
stei }	
steo	" stette.
stero	" stettero.
stessono	" stessero.
stiede	" stette.
stedero	" stettero.
stiedi	" stetti.
stovvi	" vi sto.

31) *Tacere.*

tacette	for tacque.
tacetti	" tacqui.

32) *Tenere.*

te' }	for tieni.
tè }	
tegnamo	" teniamo.
tegnate	" teniate.
tenavamo	" tenevamo.
tenghi	" tieni.
tenghiamo	" teniamo.
tenghiate	" teniate.
tenianlo	" lo teniamo.
terrallo	" lo terrà.
tiello	" lo tieni.
tiemmi	" { mi tieni.
	" { mi tiene.

33) *Togliere.*

to'	for toglì.
toe }	
tol }	" toglie.
tolle }	
tólo	" toglilo.
tolletto	" tolto.
tollono	" tollono.

tommi	for mi toglì.
tor	" togliere
	(torre).
torrien	" torrebbero.

34) *Vedere.*

ve'	for vedi.
vedella	" vederla.
vedén	" vediamo.
vedestu	" vedesti tu?
vediéno	" vedevano.
vediesi	" si vedeva.
vedde	" vide.
veddero	" videro.
veddi	" vidi.
vedra'	" vedrai.
vedrammi	" mi vedrai.
vegga	" veda.
veggano	" vedano.
veggghi	" vedi.
veggia	" veda.
veggiano	" vedano.
vegge	" veda (tu).
veggendo	" vedendo.
veggiamo	" vediamo.
veggiate	" vediate.
veggo }	" vedo.
veggio }	
veggono }	" vedono.
veggiono }	
velle	" vedi le.
velli }	" vedi li.
ve' li }	
vello }	" vedi lo.
ve' lo }	
vidili	" vidi li.

35) *Venire.*

vegna	for venga.
vegnamo	" veniamo.
vegnate	" veniate.
vegne	" venga (tu).
vegnendo	" venendo.
vegnente	" venente.
vegno	" vengo.
vene	" venne.
venesse	" venisse.
veníeno	" venivano.
viemme	" mi viene.
vienne	" { ne viene.
	" { te ne vieni.

	36) <i>Volere.</i>		vorebbamo	} for vorremmo.
vo'	for	{ voglio.	vorebbemo	
		{ vuole.	voressimo	
vogli	"	{ vuoli.	vovvi	" vi voglio.
vogliendo	"	{ voglia (tu).	vuoi	" voglio.
vogliente	"	{ volendo.	vuoi	} " vuoli.
volemo	"	{ volente.	vuogli	
volsi	"	{ vogliamo.		
volsuto	"	{ volli.		
vonno	"	{ voluto.		
		{ vogliono.		
			37) <i>Volgere.</i>	
			volgei	for volsi.
			volgénsi	" si volgerano.
			volve	" volge.

## Register of words whose signification is altered by the open or closed sound of the vowels e and o.

### E.

#### Closed.

*Accetta*, axe.  
*affetta*, he cuts.  
*allega*, sets the teeth on edge.  
*ammezzo*, too ripe.  
*Bei*, thou drinkest.  
*berla*, to drink it (*fem.*).  
*Cera*, wax.  
*cesto*, cluster.  
  
*cetera*, lyre.  
*colletto*, little hill.  
*creta*, chalk.  
*De'* = *dei*, Genit. case.  
  
*dessi*, the same.  
  
*dei*, Genit. case.  
*desti*, (*e*), Pl. of *desto*, awakened.  
*detti*, *dette*, Part. of *dire*.  
*E* = *ei*, *egli*, *eglino*.  
*esca*, bait; lure.  
*esse*, Pl. of *essa*, she.  
*essi*, Pl. of *esso*, he, it.  
*Fella* (*fello*, *felli*, *felle*), contr. of *ella* etc. *fece*.  
*fero* = *ferano*, Pres. of *ferire*, to wound.  
*festi*, *feste*, poet. Pass. rem. of *facere*.

#### Open.

*Accetta*, accepts.  
*affetta*, he longs for.  
*allega*, he alleges.  
*ammezzo*, I divide.  
*Bei* (Pl. of *bello*).  
*berla*, name of a plant.  
*Cera* (*circa*), mien.  
*cesto*, navel of *Venus* (plant); *fa*, club, mace (weapon).  
*cetera* (*etcetera*), and so forth.  
*colletto*, collected.  
*Creta*, the isle of *Candia*.  
*De'* = *deve*, shall, ought etc.; also *deh*, alas!  
*dessi* = *si deve*; also *deest*, Impf. Subj. of *dare*.  
*dei*, Gods.  
*desti* — *deste*, Pass. rem. of *dare*.  
*detti*, *dette*, poet. P. rem. of *dare*.  
*È*, is; *e*, and; *ek!* alas!  
*esca*, Cong. of *uscire*.  
*esse*, the letter S.  
*essi* = *si è*, one is.  
*Fella*, *fello* etc., wicked, mischievous.  
*fero*, poet. for *fiero*, ferocious, proud.  
*festi*, *feste*, adj. (poet.) festive.



## Closed.

*Lega*, confederation, league.  
*lesso, lessi*, cooked; boiled meat.  
*Me*, me.  
*mele*, Pl. of *mela*, apple.  
*messe*, Pl. of *messa*, mass; also course (of a dinner).  
*mezzo*, see *ammesso*.  
*Pera*, pear.

*pesca*, fishing.  
*pesco*, I am fishing.  
*peste*, Pl. of *pesta*, foot-print, track.  
*Se*, if; himself, herself etc. \*)  
*sete*, Pl. of *seta*, silk.  
*stesso, stessi* etc. self.

*Te*, pron. thee.  
*telo*, pron. it to thee.  
*tema*, fear.  
*temi*, thou fearest.

*Veggia*, Cong. of *vedere*.  
*veglio*, I wake.  
*vena*, vein.  
*venti*, twenty.  
*vergola*, poet. for *verga*, rod.

*Accorre*, runs to.  
*accorsi*, Pass. rem. of *accorrere*.  
*accorto*, I shorten.  
*apporti* = *apporte-ti*.  
*arroto*, P. ps. of *arrogere*.  
*Botte*, cask.  
*Cogli* = *con gli*.  
*cola*, it drops, trickles.  
*colla* = *con la*.  
*colle* = *con le*.  
*collo* = *con lo*.  
*colto*, learned.

*coppa*, part of the skull.  
*corre*, he runs.  
*corsi*, I ran.

*corti*, Pl. of *corto*, short.  
*costa*, it costs.  
*Doglio*, cask.  
*Folla*, crowd.  
*folle*, Pl. of *folia*.

## Open.

*Lega*, mile.  
*lessi*, Pass. rem. of *leggere*, to read.  
*Me* = *meglio*.  
*mele* = *miele*, honey.  
*messe*, harvest.

*mezzo*, half.  
*Pera* = *perisca*, Cong. of *perire*, to perish.  
*pesca*, peach.  
*pesco*, peach-tree.  
*peste*, the plague.  
*Se* = *sei*, thou art.  
*sete*, poet. for *stete*, you are.  
*stesso, stessi* etc. from *stessere*; id. (poet.) Pass. rem. of *stare*.  
*Te* — *tieni*; id. *ti*, tea.  
*telo*, poet. arrow.  
*tema*, theme; task.  
*temi*, Pl. of *tema*; id. *Temi*, The-mis (goddess).  
*Veggia*, cask (for wine etc.).  
*veglio* (poet.) okl.  
*vena* = *avena*, oats.  
*venti*, winds.  
*vergola*, a kind of boat.

## O.

*Accorre* (*accogliere*), to receive.  
*accorsi*, Pass. rem. of *accorgere*.  
*accorto*, clever.  
*apporti*, thou bringest.  
*arroto* (= *arruoto*), I sharpen.  
*Botte*, Pl. of *botta*, a hit, stroke.  
*Cogli*, from *cogliere*, to gather.  
*cola*, Cong. of *colere*.  
*colla*, from *collare*, to torture.  
*colle*, hill.  
*collo*, neck.  
*colto*, gathered, seized, from *cogliere*.  
*coppa*, vase.  
*corre* = *cogliere*.  
*corsi* = *cogliersi*; id. *Corsi*, Corsicans.  
*corti* = *coglierti*.  
*costa*, rip.  
*Doglio*, Pres. of *dolere*.  
*Folla* = *la fo'*.  
*folle*, mad; id. = *le fo'*.

\*) Some Ital. Orthoepists (f. i. *Cinonio*) consider the *e* to be open.

## Closed.

*fora*, he bores.  
*foro*, hole; id. poet. = *furono*.  
*fosse*, that he were.  
*Importi* = *imporre-ti*.

*incolto*, ill-bred, rude, uncivilised.  
*indotto*, Part. of *indurre*.  
*Loto*, clay.  
*Morse*, bites.  
*Noce*, nut, nut-tree.  
*Ora*, now; id. hour.  
*orno*, from *ornare*, to adorn.  
*Poppa*, the stern (of a ship).  
*porci* = *porre-ci*.  
*porsi* = *porre-si*.  
*pose*, Pass. rem. of *porre*.  
*posta*, Part. of *porre*.  
*Ricorre* = *ricorrere*.  
*riporti* = *riporre-ti*.

*rocca*, spindle.  
*rodano*, Cong. of *rodere*, to gnaw.  
*rodi*, from *rodere*.  
*rogo*, bramble.  
*rosa*, Part. of *rodere*.  
*rozza*, unbred.  
*Scola*, from *scolare*, to trickle,  
 to drip.  
*scopo*, from *scopare*, to sweep.  
*scorsi*, from *scorrere*, to flow.  
*scorta*, from *scortare*, to escort.  
*scorto*, from *scortare*.  
*sole*, Pl. of *sola*, alone (fem.).  
*solo*, *sola*, alone.

*sono*, I am.  
*sonne* = *ne sono*.  
*sorta*, Part. of *sorgere*.  
*stolto*, stupid, mad.  
*stoppa*, tow, hemp.  
*Tocca*, he touches.  
*tomo*, a tumble head over heels;  
 id. from *tomare*, to tumble head  
 over heels.  
*torre*, tower, turret.  
*torsi*, torsoes.  
*torta*, pie.  
*torvi*, Pl. of *torco*, ferocious.  
*tosco*, Tuscan.  
*Volgo*, populace.  
*volto*, face.  
*voto*, promise, wish, desire.

## Open.

*fora*, poet. for *sarebbe*.  
*foro*, the forum (in Rome).  
*fosse*, ditches.  
*Importi*, of *importare*, to be of  
 importance.

*incolto*, Part. of *incogliere*.  
*indotto*, ignorant.  
*Loto*, lotus (a plant).  
*Morse*, Pass. rem. of *mordere*.  
*Noce* = *nuoce*, he harms.  
*Ora*, he prays; id. soft wind.  
*orno*, maple.  
*Poppa*, breast.  
*porci*, pigs.  
*porsi*, Pass. rem. of *porgere*.  
*pose*, accents; pauses.  
*posta*, post; a —, on purpose.  
*Ricorre* = *ricogliere*.  
*riporti*, thou bringest back (from  
*riportare*).

*rocca*, a fortified castle.  
*Rodano*, the Rhone (river).  
*Rodi*, Rhodes (isle).  
*rogo*, pile of fire-wood.  
*rosa*, rose.  
*rozza*, old horse.  
*Scola* = *scuola*, school.

*scopo* = *scuopo*, end, intention.  
*scorsi*, from *scorgere*, to perceive.  
*scorta*, guard.  
*scorto*, from *scorgere*.  
*sole*, sun.  
*solo* = *suolo*, ground; *sola* =  
*suola*, sole of a shoe etc.  
*sono* = *suono*, I sound.  
*sonne* = *ne so*.  
*sorta*, sort, kind.  
*stolto* = *distolto* (of *distogliere*).  
*stoppa*, he stops (a bottle).  
*Tocca*, cudgel.  
*tomo*, volume; id. *tomi* = *togli-*  
*mi* (poet.).

*torre* = *togliere*.  
*torsi* = *togliere-si*.  
*torta*, Part. of *torcere*.  
*torvi* = *togliere-vi*.  
*tosco* = *tossico*, poison.  
*Volgo*, from *volgere*, to turn round.  
*volto*, Part. of *volgere*.  
*voto* = *vuoto*, empty.

## Alphabetical list

of the verbs of the 4<sup>th</sup> Conj. with the stress on the *fourth*  
syllable in the 3rd. Pers. Plur. *Present Tense* of the  
*Indicative and the Subjunctive Mood.*

<i>Abitare.</i>	<i>Eccitare.</i>	<i>moderare.</i>	<i>rosicare.</i>
<i>accelerare.</i>	<i>ereditare.</i>	<i>mormorare.</i>	<i>Seminare.</i>
<i>accomodare.</i>	<i>esagerare.</i>	<i>Navigare</i>	<i>sollecitare.</i>
<i>adoperare.</i>	<i>esaminare.</i>	<i>(navigare).</i>	<i>sollicitare.</i>
<i>agitare.</i>	<i>esercitare.</i>	<i>nobilitare*).</i>	<i>solleticare.</i>
<i>alluminare.</i>	<i>esitare.</i>	<i>nominare.</i>	<i>spasimare.</i>
<i>alterare.</i>	<i>Generare.</i>	<i>numerare.</i>	<i>stipulare.</i>
<i>animare.</i>	<i>giubilare.</i>	<i>Occupare.</i>	<i>streptare.</i>
<i>annoverare.</i>	<i>giudicare.</i>	<i>operare.</i>	<i>stuzzicare.</i>
<i>anticipare.</i>	<i>grandinare.</i>	<i>ordinare.</i>	<i>superare.</i>
<i>applicare.</i>	<i>Illuminare.</i>	<i>Partecipare.</i>	<i>supplicare.</i>
<i>augurare.</i>	<i>imitare.</i>	<i>penetrare.</i>	<i>suscitare.</i>
<i>Beneficare.</i>	<i>immaginare.</i>	<i>pettinare.</i>	<i>Terminare.</i>
<i>biasimare.</i>	<i>incomodare.</i>	<i>pizzicare.</i>	<i>tollerare.</i>
<i>Caricare.</i>	<i>indicare.</i>	<i>praticare.</i>	<i>trafficare.</i>
<i>celebrare.</i>	<i>interpretare.</i>	<i>precipitare.</i>	<i>Ululare.</i>
<i>certificare.</i>	<i>interrogare.</i>	<i>predicare.</i>	<i>Vacuare.</i>
<i>chiacchierare.</i>	<i>Lacerare.</i>	<i>prosperare.</i>	<i>valicare.</i>
<i>circolare.</i>	<i>liberare.</i>	<i>Radicare.</i>	<i>variare.</i>
<i>considerare.</i>	<i>litigare.</i>	<i>rectare.</i>	<i>vegetare.</i>
<i>coricare.</i>	<i>logorare.</i>	<i>regolare.</i>	<i>vendicare.</i>
<i>criticare.</i>	<i>Masticare.</i>	<i>ricoverare.</i>	<i>vigilare.</i>
<i>Desiderare.</i>	<i>meditare.</i>	<i>rimproverare.</i>	<i>visitare.</i>
<i>desinare.</i>	<i>meritare.</i>	<i>rimunerare.</i>	<i>vituperare.</i>
<i>disputare.</i>	<i>militare.</i>	<i>risicare.</i>	<i>vociferare.</i>
<i>dubitare.</i>	<i>mitigare.</i>	<i>riverberare.</i>	<i>vomitare.</i>
			<i>Zoppicare.</i>

\*) with the stress on the 5<sup>th</sup> syllable from behind.

# VOCABULARY,

containing

all the words of the Translations in the

## SECOND PART.

### A.

- a, an, *un (uno) m., una f.*  
 able, to be able, *potere, sapere.*  
 abominable, *abbominévole.*  
 about, *circa, all' incirca, da, di;*  
     at about 10 o'clock, *verso le 10;*  
     to have anyth. about one, *aver*  
     *séco.*  
 absence, *assénza f.*  
 absolute, *assolúto, a.*  
 abstain, to —, *astenersi.*  
 absurdity, *assurdità f.*  
 abuse, to —, *abusare.*  
 academy, *accadémia f.*  
 accept, to —, *accettare, ricevere.*  
 accompany, to —, *accompagnare.*  
 accommodate, to —, *accomodare;*  
     *fare.*  
 accustom, to —, *accostumare,*  
     *avvezzare.*  
 acid, *ágro, a.*  
 acquaintance, *conoscénza f.*  
 acquire, to —, *acquistare.*  
 act, to —, *agire.*  
 active, *attívo, a.*  
 actual, *attúale m. & f.*  
 address, to —, *parlâre; indiriz-*  
     *zare la parola.*  
 administration, *ammirazione f.*  
 advanced, *avanzâto.*  
 advantage, *vantâggio m.*  
 adversary, *avversário m.*  
 Æsop, *Esôpo.*  
 affair, *faccénda f., affâre m.*  
 affirmation, *asserzione f.*  
 afraid, to be —, *aver paura;*  
     *temere.*  
 after, *dopo.*  
 afternoon, *dopo pranzo; at 2, 3,*  
     *4... o'clock in the afternoon,*  
     *alle 2, 3, 4... pomeridiana.*  
 against, *contra (côntro).*  
 age, *età f., old age, vecchiaia f.*  
 ago, a few days ago, *alcuni*  
     *giorni fa.*  
 agree, to —, *convenire.*  
 agreeable, adj. *aggradévole, adv.*  
     *aggradevolmente.*  
 aground, to run —, *navfragâre.*  
 air, *aria f.*  
 alas! *Oimè!*  
 Alexander, *Alessandro; Alex. the*  
     *Great, — Mâgno.*  
 Alfred, *Alfrédô.*  
 all, *tutto, a, pl. tutti, e; at all,*  
     *punto.*  
 All-Saints'-Day, *Ognissanti.*  
 alliance, *alleanza f.*  
 allow, to —, *permettere.*  
 almost, *quâsi.*  
 alone, *solo, solétto, a.*  
 along, *allungo; to come — with,*  
     *venire con; get —, via!*  
 also, *anche.*  
 although, *benchè, ancorchè, quan-*  
     *tunque.*  
 always, *sémpre.*  
 ambassador, *ambasciatore m.*  
 amend, to —, *emendâre.*  
 amends, to make —, *ritrattarsi.*  
 America, *América; American, adj.*  
     *americano, a.*  
 amiable, *amâbile m. & f.*  
 among, *tra, fra, presso.*  
 amuse, to —, *divertirsi.*  
 amusing, *divertente m. & f.*

Anaxamenes, *Anassamene*.

anchor, to weigh —, *levar l'ancora, salpare*.

ancient, adj. *antico*, *a*, pl. *antichi*, *a*.

anger, *collera*, *furia* f., *sdegno* m.

angry, *adirato*, *a*.

animal, *animale* m.

another, *un altro*, *un' altra*; one another, *l'un l'altro*, f. *l'una l'altra*; pl. *gli uni gli altri*, f. *le une le altre*.

answer, *risposta* f., *ta* —, *rispondere*.

antiquity, *antichità* f.

any (often not translated), *alcuno*, *a*.

anything, *qualchecosa di* ...

apartment, *stanza* f.

approach, to —, *avvicinarsi*.

approve, to —, *approvare*.

arm, *braccio*, m. pl. *le braccia*.

army, *armata* f.

around, *intorno a* ...

arrive, to —, *arrivare, giungere*.

art, *arte* f.

Artaxerxes, *Artaserse*.

artist, *artista* m. & f.

as, *come*, *che*, *quanto*.

as well — as, *tanto — quanto*

(invar.); *così (si) — come (che)*;

— *siccome*; as — as, *tanto —*

*quanto*, f. *tanta — quanto*, pl.

*tanti — quanti*, f. *tante — quante*;

*tanto, a*, pl. *i, e — che (come)*; as

soon as possible, *quanto prima*.

ashamed, to be —, *aver vergogna*.

ashes, *cenere* m. & f.; pl. f.

ashore, to go —, *approdare*.

Asia, *Asia* f.

ask, to —, *domandare*.

assembly, *assemblea, adunanza*, f.

assist, to —, *assistere*.

assistance, *assistenza* f., *aiuto* m.

astonishment, *stupore* m.

at, *a*, *da*, *in*.

attack, to —, *assaltare*.

attentive, *attento, intente*.

Austria, *Austria* f.

Austrian, subet. & adj. *austriaco*,

f. *a*, pl. m. subet. — *ei*; pl.

adj. m. — *chi*.

author, *autore* m.

authorize, to —, *autorizzare*.

avarice, *avarizia* f.

avenger, *vendicatore* m.

awaken, to —, *destare*.

aware, to be —, *sapere, sentire*.

away, *via*; to go —, *andarsene*.

Aix-la-chapelle, *Aquisgrana* f.

## B.

back, *dietro, indietro, addietro*, (see the verb this adj. is used with); to be —, *essere di ritorno, ritornare*.

bad, *cattivo, a*; badly, *male*.

ball, *ballo* m.

banish, to —, *bandire, esiliare*.

bank (of a river), *riva, sponda* f.

barbarian, *barbaro* m.

basket, *cestello, cesto, panier* m.

battle, *battaglia* f.

be, to be, *essere*. (See begone.)

beard, *barba* f.

beautiful, *bello, a*.

because, *perché, poichè, giacchè*.

become, to —, *diventare, diventare*;

to become = to befit, *convenire*

*a qdn*.

bed, *letto* m.; to go to —, *coricarsi, andare a letto*.

beer, *biere* f.

befall, to —, *essere fatto a qdn*.

before, *prima di* ...

beg, to —, *pregare*.

beggar, *mendico* m.

begin, to —, *cominciare a* ... ,

*mettersi a* ... ; to — with, *cominciare con* ... ; *a travel* ... ,

*intraprendere un viaggio (di studi)*.

beginning, *principio* m.

begone! *va! vada!*

behaviour, *condotta* f.

behind, *dietro*.

being, the —, *creatura* f., *essere* m.

believe, to —, *credere*.

belong, to —, *appartenere, essere di* ...

bend, to —, *inchinare*.

beside, to be — one's self, *essere fuori di sè*.

besides, *oltre a ciò, per altro*.

best, *il (la) migliore*.



Bethlehem, *Betelème*.  
 betrothal, *sponsali* pl. m.  
 better, *migliore* m. & f.; to like —, *amàr meglio, preferire*; it is —, *è, val (è) meglio*.  
 Bible, *Bibbia* f.  
 bid, to —, *comandàre, ordinàre*; to — farewell, *dire addio*.  
 big, *gròsso, a; grànde* m. & f.  
 bill, *cambiàle* f.  
 bind, to —, *legàre*.  
 bird, *uccello* m.  
 birth, *nàscita* f.; to give —, *produrre*.  
 bleed, to —, *sanguinàre*.  
 blessing, *benedizìone* f. (sing.).  
 blockhead, *imbecille* m. & f.  
 blood, *sàngue* m.  
 blue, *azzurro, turchino, a*.  
 blush, to —, *arrossire*.  
 boast, to — of..., *gloriàrsi di...*  
 body, *còrpo* m.  
 bold, *ardito, a; audàce* m. & f.  
 bone, *osso, m. pl. le ossa*.  
 bonnet, *cappello* m., *cùffia* f.  
 bookbinder, *legatòre di libri*.  
 boot, *stivàle* m.  
 booty, *préda* f., *bottino* m.  
 born, to be —, *nàscere*; P. rem. *nàqui*, P. p. *nàto*; to be —, i. e. to live, to be, *èssere nato*.  
 both, *àmbe, àmbè due, i (le) due*.  
 bottle, *bottiglia* f.  
 bottled wine, *vino da bottiglia*.  
 box, *scàtola* f.; (in the theatre) *pálco* m.  
 boy, *ragazzo* m.  
 Brasil, *il Brasile*.  
 brave, to —, *bravàre*.  
 break, to —, *ròmpere*; Pass. rem. *rùppi*, P. p. *ròtto*; to — off, *ròmpere*.  
 breathe, to —, *spiràre, respiràre*.  
 bride, *spósa* f.  
 briefly, *in brève*; briefly then, *tant' è*.  
 brine, *acqua* f.; *le onde* pl. f.  
 bring, to —, *portàre, recàre, trasportàre*; — up, *educàre, allevàre*.  
 broad, *largo, a*.  
 brother, *fratello* m.  
 build, to —, *costruìre; fabbricàre*.

building, *edifizio* m., *fàbbrica* f.  
 burst, to — forth, *proròmpere*.  
 but, *ma, però*.  
 butter, *butirro, burro* m.  
 buy, to —, *comperàre, compràre*.  
 by, *da*; by heart, *a mente*; by (of time), *verso*; by night, *di notte*; by and by, *prèsto o tardi*.

## C.

Cæsar, *Cèsare*.  
 calf, *vitello* m.  
 calculate, to —, *computàre*.  
 calendar, *calendàrio* m.  
 call, to —, *chiamàre*; to — on..., *andàre (venire) a trovàre, visitare*; to be called, *chiamàrsi*.  
 calumniation, *calùnnia* f.  
 can, I can, *pòsso* [Infin. *potère*, see (to be) able].  
 cap, *cùffia, berrèta*, f.  
 capital, the —, *capitale* f. (of a country).  
 Capitol, *Campidoglio* m.  
 captain, *capitáno* m.  
 car, *càrro* m.  
 caravan, *caravána* f.  
 card, *càrta* f.  
 care, *cúra* f.; to take —, *badàre, aver cura*.  
 carriage, *carròzza* f.  
 carrier, *carrettàio* m.  
 carry, to —, *portàre*.  
 Carthaginian, *Cartaginése*.  
 case, *càso* m.  
 cause (in law), *lìte* f. (reason), *càusa* f.  
 cause, to —, *cagionàre*.  
 cautious, *càuto, a*, adj.  
 cavern, *cavérna* f.  
 cease, to —, *cessàre*.  
 celebrated, *cèlebre* m. & f., *rinomàto, a*.  
 certain, *cérto, a*, adj.  
 cessation, without —, *incessantemente*.  
 Champagne, *Sciampàgna* f.  
 change, to —, *convertire*.  
 character, *caràttère* m.  
 charge, to —, *caricàre*.  
 Charles, *Càrlo*.  
 charming, adj. *améno, a; vago, a*.

- chatter, to —, *chiacchierare*.  
 cheap, cheaply, *a buon mercato*.  
 cheat, to —, *ingannare, gabbare*.  
 cheese-monger, *formaggiàio* m.  
 cherry, *chirégia* f.  
 cherry-tree, *chirégio* m.  
 chess, *gli scacchi* m.  
 child, *fanciullo* m.  
 Christ, *Cristo*.  
 Christian, *cristiano* m.  
 church, *chiesa* f.  
 Cicero, *Cicerone*.  
 cigar, *sigaro* m.  
 circumference, *circuito* m.  
 circumstance, *circostanza* f.  
 citizen, *cittadino* m.  
 city, *città* f.  
 civilisation, *incivilimento* m., *civilità* f.  
 civilized, *civilizzato, colto*.  
 clear, *chiaro, limpido* adj.; to see —, *veder chiaro*.  
 clever, *abile* m. & f.  
 clock, o'clock, at 1 o'clock, *ad un'ora, al tocco*; at 2, 3, 4 etc. o'—, *alle 2, 3, 4* etc.  
 coach and four, *tro a quattro* m.  
 coachman, *cocchiere, vetturino* m.  
 coast, *spiaggia* f.  
 coat, *abito* m.  
 cock, to — (a pistol), *montare il cane*.  
 coffee, *caffè* m.  
 coffin, *sarcófago* m.  
 cold, *freddo, a*, adj.  
 colonel, *colonnello* m.  
 colour, *colore* m.  
 Columbus, *Colombo* m.  
 combat, *lotta* f.  
 come, to —, *venire*; to — along, *venire con qdn.*  
 comedy, *commedia* f.  
 comment, to —, *commentare*.  
 commerce, *commercio* m.  
 commission, *commissiône* f.  
 commissioner, *commissario* m.  
 common, *comune*; —ly, *ordinariamente*.  
 communicate, to —, *comunicare*.  
 complain, to —, *lagnarsi*.  
 complexion, *caragione* f.  
 conclude, to —, *conchiudere*.  
 condemn, to —, *condannare*.  
 condition, *condiziône* f.  
 conduct, *condotta* f.  
 confederation, *confederaziône* f.  
 confess, to —, *confessare*.  
 connection, *relaziône* f., *rapporto* m.  
 conquer, to —, *conquistare*; to — smbd., *vincere*.  
 consequence, *conseguenza* f.  
 consignment, *spediziône* f.  
 consist, to —, *comporsi di; esistere (da)*.  
 conspiracy, *congiura* f.  
 Constantinople, *Costantinopoli*.  
 consul, *console* m.  
 contagion, *contagio* m.  
 contemporary, *contemporaneo* m.  
 contract, to —, *contrarre*.  
 contradict, to —, *contraddire*.  
 contrary, *contrario, a*.  
 convenient, *convenevole, conveniente*.  
 convince, to —, *convincere, persuadere*.  
 cook, *cucò, f. cubca*.  
 copy, the —, *copia* f.  
 Coriolanus, *Coriolano*.  
 correct, to —, *correggere*.  
 correctness, *giustezza* f.  
 cost, to —, *costare*.  
 counsel, *consiglio* m.  
 counsellor, *consigliere* m.  
 count, *conte* m.  
 countess, *contessa* f.  
 country, *patria* f.; (in contradistinction of town) *campagna* f.; = land, *paese* m.  
 countryman, *concittadino, compaesano* m.  
 courage, *coraggio* m.  
 courageous, *coraggioso, intrépido, a*.  
 course, of —, *sicuro*; *naturalmente* adv.  
 court, *corte* f.  
 cousin, *cugino, cugina* f.  
 cover, to —, *coprire*.  
 covetous (old sinner), *avaraccio, m.*  
 crack, to —, *scricchiolare*.  
 creation, *creaziône* f.; id. *figura* f.  
 crime, *crime* m., *delitto* m.  
 criticism, *critica* f.

crown, to —, *incoronare*.  
 cruelty, *crudeltà* f.  
 cry, the —, *lo strido*, pl. *le strida*.  
 cry, to — (weep), *piangere*;  
 (scream), *gridare*; to — for  
 mercy, *chiedere grazia*.  
 cultivate, to —, *coltivare*.  
 cultivated (adj.), *colto*, a.  
 cup, *chicchera* f.  
 cure, to —, *curare*, *guarire*.

## D.

damage, *danno*, m.  
 damp, *umido*, a.  
 dance, to —, *ballare*.  
 Darius, *Dario* m.  
 dark, *oscuro*, a.  
 daughter, *figlia* f.  
 day, *giorno* m., *di* m.; this —  
 week, *oggi a otto*.  
 daybreak, *il far del giorno*.  
 dairy-woman, *lattiaia* f.  
 dead, *morto*, a.  
 dealer, *negoziante* m.  
 dear, *caro*, a.  
 death, *morte* f.; — bed, *letto di*  
*morte* m.  
 decay, to —, *decadere*.  
 deceit, *frode* f.  
 deceive, to —, *ingannare*, *de-*  
*ludere*.  
 declare, to —, *dichiarare*.  
 decrease, to —, *decretere*.  
 dedicate, to —, *dedicare*.  
 deed, the lofty —, *le gesta*.  
 deep, *profondo*, a.  
 defend, to —, *difendere*.  
 defeat, the —, *sconfitta* f.  
 defence, *difesa* f.  
 deign, to —, *degnarsi*.  
 delight, to —, *ralleggrare*.  
 delivered, *liberato*, a; Jerusalem  
 —, *la Gerusalemme liberata*.  
 delude, to —, *deludere*, *beffarsi*  
 delusion (see *to delude*). [*di*.]  
 demand, to —, *domandare*.  
 Demosthenes, *Demostene* m.  
 den, *caverna* f.  
 deny, to —, *negare*.  
 depart, to —, *partire*.  
 depend, to —, *fidarsi di* ...  
 deprive, to —, *privare*.  
 — to —, *burlarsi di* ...

derive, to —, *derivare*.  
 design, the —, *desiderio*, *desio* m.  
 desire, to —, *desiderare*.  
 despatched, to be —, *partire*.  
 desperately, *disperatamente* adv.  
 despise, to —, *sprezzare*.  
 destine, to —, *destinare*.  
 destiny, *destino* m.  
 destroy, to —, *distruggere*.  
 destruction, *distruzione* f.  
 detain, to —, *ritenere*.  
 develop, to —, *sviluppare*.  
 device, *stratagemma* m.  
 devote, to —, *consacrare*.  
 dialogue, *dialogo* m.  
 Dido, *Didone* f.  
 die, to —, *morire*.  
 different, *differente* m. & f., *altro*, a.  
 difficult, *difficile* m. & f.  
 difficulty, *difficoltà* f. (from *diff...*  
*dall'impiccio*).  
 dig, to — up, *sconvolgere*.  
 diligent, *diligente* m. & f., *labo-*  
*rioso*, a.  
 diminish, to —, *diminuire*, *scemare*.  
 dine, to —, *pranzare*.  
 dining-room, *sala da pranzo*.  
 dinner, *pranzo* m.  
 directly, *subito* adv.  
 disappear, to —, *disparire*, *sparire*.  
 discover, to —, *scoprire*.  
 disgrace, *disgrazia* f., *male* m.  
 dispense, to —, *dispensare*.  
 displeasure, to —, *spiacere*.  
 dispute, *lite* f.  
 dissipate, to —, *dissipare*.  
 dissolve, to —, *dissolvere*.  
 distance, *distanza* f.  
 distinguish, to —, *distinguere*.  
 ditch, *fosso* m., *fossa* f.  
 divine, *divino*, a.  
 do, to —, *fare*. Have done!  
*finitela! la finisca (Ella)!*  
 dog, *cane* m.  
 dollar, *scudo* m.  
 door, *porta* f., *uscio* m.  
 door-keeper, *guardaportoni* m.,  
*portinaio*, m.  
 doubt, to —, *dubitare*.  
 down, *abbasso*; to fall — stairs,  
*cadere dalla scala*; to fall —  
 on one's knees, *cadere ginoc-*  
*chione*.

dozen, *dozzina* f.  
draught, *litro* m.  
draw, to —, *trarre*; to — upon  
(= to attract), *attrarre*; to —  
the sword, *sguainare la spada*.  
dreadful, *funesto*, a.  
dress, the —, *la veste*.  
dress, to —, *vestire*.  
drink, to —, *bere* (*bévere*).  
drip, to —, *grondare* (with *di*),  
*sgocciare*.  
drive, to — (out), *cacciare*.  
drunken (man), *ubbidico* m.  
duke, *duca*, m.  
duration, *durata* f.  
during, *per*, *durante*, *d.*.  
Dutch, *Olandese* adj. and subst.  
dutiful, *fedele al suo dovere*.  
duty, *dovere*; *dazio* m.

## E.

each, *ognuno*, *ciascheduno*, *ciascuno*, *ogni*.  
earn, to —, *raccomare*, *meritare*.  
earnest, *serio*, a adj.; in —, *da senno*.  
earth, *terra* f.  
easily, *facilmente*.  
Easter, *Pasqua* f.  
easy, *facile* m. & f.  
eat, to —, *mangiare*.  
education, *educazione* f.  
effeminacy, *effeminatezza* f.  
effort, *sforzo* m.  
effrontery, *sfrontatezza*, *impudenza* f.  
egg, *uovo* m., pl. *le uova*.  
Egypt, *Egitto* m.  
Egyptian, *egizio*, *egiziano*, *d'Egitto*.  
eight, *otto*.  
elder, *maggiore*, see *old*.  
elect, to —, *eleggere*, P. p. *eletto*.  
Election, *elezione* f.  
elegant, *elegante* m. & f., —ly,  
*con eleganza*.  
eleven, *undici*.  
else, *altro*.  
embarrass, to —, *imbarazzare*.  
embrace, to —, *abbracciare*.  
emperor, *imperatore* m.  
empire, *impero* m.

end, *fine* m. & f., *esito* m.  
end, to —, *finire*.  
endeavour, to —, *ingegnarsi*,  
*sforzarsi*, *cercare*.  
enemy, *nemico* m.  
engaged, see at *stake*.  
England, *Inghilterra* f.  
English, *inglese* m. & f.  
enjoyment, *godimento* m.  
enormous, *enorme* m. & f.  
enough, *abbastanza* (invar.).  
enter, to —, *entrare*; . . . an  
action, *procedere giudizialmente*.  
enterprise, *intrapresa* f.  
entirely, *intieramente*.  
envy, *invidia* f.  
epic, *epico*, a.  
epidemy, *epidemia* f.  
equal, to —, *stimare del pari*.  
erect, to —, *erigere*; Pass. rem.  
*eressi*, P. p. *eretto*.  
esteem, the —, *stima* f.  
esteem, to —, *stimare*, *apprezzare*.  
eternal, *eterno*, a.  
Europe, *Europa* f.  
European, *européo*.  
even, *sino*, *pari*, *anche*.  
evening, *sera* f.  
event, *avvenimento*, *accidente* m.  
ever, *mai*; —since, *sempre*; for—,  
*per sempre*.  
every, *ogni* m. & f. (only used in  
the Sing.).  
every one, *ognuno*, a.  
everybody, *ciascheduno*, *ciascuno*,  
everywhere, *dappertutto*. [a.  
evident, *evidente* m. & f. *chiaro*, a.  
examination, *esame* m.  
exasperated, *accanito*, a.  
excellent, *eccellente* m. & f.  
excite, to —, *eccitare*, to — sur-  
prise, *sorprendere*.  
excursion, *gita* f.  
execute, to —, *eseguire*.  
exertion, *sforzo* m., *fatica* f.  
exhibition, *esposizione*.  
exhort, to —, *ammonire*; *esortare*.  
exile, *esilio* m.  
existence, *esistenza* f.  
expect, to —, *aspettare*.  
expectation, *aspettazione* f.

expense, *le spese*; at one's —, *alle spese di qdn.*  
 experience, *esperienza* f.  
 expose, to —, *espôrre*.  
 extricate, to —, *carâre*.  
 eye, *occhio* m.

## F.

fabrication, *fâbbicazione* f.  
 fail, to —, *mançâre*.  
 faint-hearted, *codârdo, paura, pusillânimo*.  
 fair (hair), *biônido, a*; (fine), *bello, a*.  
 faithful, *fedèle* m. & f.  
 fall, to —, *cadêre*.  
 false, *fâlso, a*.  
 family, *famiglia* f.  
 famous, *famôso, a*.  
 far, *distânte* m. & f.; how — is it? *quanto c'è?*  
 farewell, *addio* (invar.).  
 fashion, *môda* f.  
 fast (tied), *arrandellâto, a*.  
 fate, *sôrte* f., *destîno* m., *sven-tûra* f.  
 father, *pâdre* m.; — -in-law, *suocero* m.  
 fatigue, *fatica* f.  
 fault (moral), *disfetto* m., (error), *errore* m.; *sbâglio* m.; my —, *côlpa mia*.  
 favour, to —, *favorîre*.  
 fear, to —, *temêre, aver paura*.  
 fear, the —, *paura* f.  
 feeling, the —, *sentimêto*; a vague —, *un certo non so che*.  
 fellow, *uômo* m.  
 fertile, *fértile* m. & f.  
 festival, *fêsta* f.  
 fetch, to —, *andâre a prendere*.  
 few, *pôchi, e*; a —, *alcûni, e*.  
 field, *câmpo* m.  
 fight, the —, *lôtta* f.  
 fight, to —, *combâttere, lottâre*.  
 fill, to —, *empîre, riempîre*; to — his place, *coprîre il suo posto*.  
 find, to —, *trovâre*.  
 fine, *bêllo, a*; (refined), *fino, a*.  
 fire-arm, *ârma da fuôco* f.  
 firm, *fêrmo, a*.  
 first, *primo, a*, adj.; *prima*, adv.

fish, *pêsce* m.  
 fit, to — (of a coat), *andâr bene*.  
 fitting, to be —, *convenîre*.  
 flatter, to —, *lusingâre*.  
 flee, to —, *fuggîre*.  
 fleet, *flôtta* f.  
 fling, *gettâre*.  
 florin, *florino* m.  
 flower, *fiore* m.  
 fly, to —, *fuggîre*.  
 follow, to —, *seguîre, tenêr dietro a qdn.*  
 follower, *partigiâno* m.  
 fond, to be —, *amâr molto, assâi*.  
 foot, *piêde, piè* m.  
 footman, *sérvo* m.  
 for, *per*; as —, *quanto a . . .*; (= because), *perchè*.  
 force, *fôrza*; by —, *per fôrza*.  
 forget, to —, *dimenticâre (dimenticarsi di)*.  
 form, *fôrma* f.  
 form, to —, *formâre*.  
 formerly, *âltra vôlta*.  
 forth, *avânti* (when used with verbs, as: *to burst forth*, see these verbs).  
 fortnight, *quindici giòrni*.  
 fortress, *fortézza* f.  
 fortunate, *fortunâto, a*.  
 fortune, *facoltà* f.  
 forty, *quarânta* pl. m. & f.  
 found, to —, *fondâre*.  
 fowl, *pollâstro* m.  
 fox, *vôlpe* f.  
 France, *Frância* f.  
 Francis, *Francesco* m.  
 Frankfort, *Francofôrte* (on the Maine, *sul Méno*).  
 Frederick, *Federico*.  
 free, *libero, a*; —ly, *francamênte*.  
 freeze, to —, *gelâre*.  
 French, *francêse* m. & f.  
 Frenchman, *francêse* m.  
 frequent, to —, *frequentâre*.  
 fresh, *frêsko, a*, adv. *di nuovo*.  
 Friday, *Venerdì*.  
 friend, *amîco, a*.  
 friendship, *amicizia* f.  
 frog, *râna* f.  
 from, *da*.  
 fruit, *frûtto* m., pl. *le frûtta*.  
 fulfill, to —, *adempîre, verifîcârsi*.



full, *pieno*, *a*; at — length (see *length*).

fully, *perfettamente*, *intieramente* adv.

funds, *fondi* pl. m.

fur-cap, *berrétta* (f.) *di pelliccia*.

furnished, *mobigliato*, *a*; *fornito*, *a*.

## G.

gain, to —, *guadagnare*; to — cause, *rincere la lite*.

garden, *giardino* m.

garment, *abito* m., *veste* f.

gate, *pórtta* f., *portóne* m.

gee ho! *arri!*

general, the —, *generale* m.

generous, *generoso*, *a*.

genius, *génio*; *ingégnio* m.

Genoese, *genovése* m. & f.

gentleman, *signóre* m.

German, the —, *Tedesco* m.

Germany, *Germania* f.

get, to —, (see p. 320).

girl, *ragazza*, *fanciúlla*, *zitella*, *gióvane*; the little . . . *bimba* f.

give, to —, *dare*.

glad, *lieto*, *a*; *allegro*, *a*; to be —, *rallegrarsi*, *godere*.

glass (for drinking), *bicchiere* m., (mat.) *vétro* m.

glory, *glória* f.

glove, *guanto* m.

go, to —, *andare*; to — out, *uscire (di casa)*; to — away, *andarsene*.

God, *Dio* m.; (after a conson.) *Iddio* m.

Godard, geogr. Got(t)hard, *Got-tardo*.

goddess, *Déa*, f.

gold, *oro* m., (of gold), *d'oro*, poet. *aureo*, *a*.

gone, be — (see *to be*).

good, *buono*, *a*.

goodness, *bontà* f.

gooseberry, *ribes* m.

government, *govérno* m.

gracious, *grazioso*, *a*; *clemente*, m. & f.

grammar, *grammatica* f.

grandmother, *nónna*, *déa* f.

grape, *uva* f.

great, *grande* m. & f.; *a* — many, *mólta*, *e*.

greatly, *mólto*, *assái*, *grandemente* adv.

greatness, *grandézza* f.

Greece, *Grécia* f.

Greek, *gréco*, *a* (see p. 211).

groat, *gróssio* m.

ground (earth), *térta* f., (bottom), *fóndo* m.

grow, to —, *créscere*; to — f. i. old etc. *diventire*, *diventáre*.

guest, *óspite* m.

guide, *guida* m. & f.

guilty, *colpévole*.

## H.

habit, to have the —, *solére*, *usáre*.

hair, *capéllo* m. (usually in the Pl.)

half, *mézso*, *a*; hy —, *a metà*.

hand, *máno* f.

handsome, *béllo*, *a*.

hang, to —, *péndere*; —full of . . ., *essere pieno di*.

hanging down, *all' ingiú*.

happiness, *felicità*; *benéssere* m.

happy, *felice* m. & f.

harbour, *pórtto* m.

hard, *dúro*, *a*; hard (words), *brúsko*, *a*.

harmony, *armonia* f.

hasten, to —, *affrettarsi*.

hat, *cappéllo* m.

hate, to —, *odíare*.

hatred, *ódio* m.

head, *cápo* m., *téstta* f.; —ache, *mal di tésta* m.

health, *salúte* f.

hear, to —, *sentíre*, *udíre*, *ascol-táre* (see p. 320).

heart, *cuóre*; by —, *a mente*, *a memória*.

heaven, *ciélo*, *paradísso* (Dante) m.

heavy, *pesánte* m. & f.

Hebrew, *ebraico*, *a*.

hedge, *siépe* f.; thorn —, *siépe* f.

height, *altézza*, *altúra* f.

hell, *inférno* m.

help, to —, *aiutáre*, *soccorrere*.

Henry, *Enríco* m.

here, *quí*; — is (are), *écco! c'è, vi è*.

hero, *eróe* m.

- hesitate, to —, *esitare*.  
 hide, to —, *nascóndere*, *nascóndersi*.  
 high, *alto*, *a*.  
 himself (acc.), *si*.  
 hinder, *impedire*.  
 historian, *stórico* m.  
 history, *stória* f.  
 hither, *qua*.  
 holiday, *festa* f.; —s, *vacanza* f.  
 holy, *santo*, *a*; the 3 — kings, *i tre Re magi*.  
 home, *a casa*.  
 home-grown, *nostrale*.  
 honorary, *onorário*.  
 honour, the —, *onóre* m.  
 honour, to —, *onorare*.  
 hope, to —, *sperare*.  
 horrible, *orribile* m. & f.  
 horse, *cavállo* m.  
 horseback, on —, *a cavállo*.  
 hospitality, *ospitalità* f.  
 hot, *cálido*, *caldissimo*.  
 hour, *óra* f.  
 house, *casa* f.  
 how, *cóme?* — far, *quánto c'è?*  
 however, *ma, però*; — (with adj. following) *perquánto*.  
 human, *umáno*, *a*; —ly, *umano-mente*.  
 humble, to —, *avvillire*.  
 humble, *devóto*, *a*; *úmíle*.  
 humiliate, to —, *umiliare*.  
 humor, *umóre* m.  
 hundredweight, *centindio*, m.  
 hungry, to be —, *aver fame*.  
 hunt, to —, *cacciare*.  
 husband, *marito*, m.

## I.

- idea, *idea* f., *pensiero* m.  
 ideal, *ideale*.  
 idle, *piúro*, *a*.  
 if, *se*.  
 ignorant, *ignorante* m. & f.  
 ill, *ammalato*, *a*.  
 illness, *malattia* f.  
 imagination, *immaginazione* f.  
 immense, *immenso*, *a*.  
 immortal, *immortale* m. & f.  
 important, *importante* m. & f.  
 importune, to —, *importundare*.

- impose, to —, *imporre* (irr.).  
 impostor, *ingannatore* m.  
 improve, to —, *emendarsi*.  
 impudent, *impudente* m. & f., *sfacciató*, *a*.  
 in, *in*, *fra*.  
 incivility, *inciviltà* f.  
 incredible, *incredibile* m. & f.  
 inculcate, to —, *inculcare*.  
 incur, to —, *attirarsi*.  
 independence, *indipendenza* f.  
 inform, to —, *informare*.  
 ingenious, *di talento*.  
 inhabitant, *abitante* m.  
 injurious, *nocévole* m. & f.  
 injury, *ingiúria* f.  
 injustice, *ingiustizia* f.  
 innocent, *innocente* m. & f.  
 inquire, after ..., *domandare di...*  
 insipid, *insipido*, *sciocco*, *a*.  
 inspire, to —, *inspirare*.  
 instruction, *istruzione*, f.  
 intellect, *intelligenza* f.  
 intelligent, *intelligente* m. & f.  
 intelligibly, *intelligibilmente*.  
 intention, *intenzione* f.  
 inter, to —, *seppellire*.  
 into, *in*.  
 introduce, to —, *presentare*, *introdurre*.  
 invigorate, to —, *fortificare*.  
 invitation, *invito* m.  
 invite, to —, *invitare*.  
 iron, *ferro* m.  
 irreparable, *irreparabile* m. & f.  
 island, *isola* f.  
 it, *egli*, *ei*, *esso* (usually not translated).  
 Italian, *italiano*, *a*.  
 itself, *sè* (acc.); *se stesso*.

## J.

- Jane, *Giovanna* f.  
 Jersey, *Gersè* f.  
 Jerusalem, *Gerusalémme* f.  
 Jesus, *Gesù*.  
 jew, *ebreo* m.  
 jewel, *gioiello* m.  
 joiner, *falegnáme* m.  
 Joseph, *Giuseppe* m.  
 joy, *gioia* f.  
 Judæa, *Giudea* f.

judge, *giúdice* m.  
 July, *Lúglio* m.  
 jump, to —, *saltáre*.  
 just, *giústo*, a; —, *appúnto*;  
 — now, *giustaménte*, *per l'appúnto*.

## K.

keep, to —, *tenére*.  
 kill, to —, *uccidere*.  
 kind, *benigno*, a; *buóno*, a.  
 king, *re* m.  
 kingdom, *régno* m., *reáme* m.  
 kinglike poet., *il re dei poéti*.  
 kiss, to —, *baciáre*.  
 knee, *ginóccchio* m., pl. *le ginóccchia*.  
 knitting worsted, *lána da cal-zétte* f.  
 know, to —, *sapére*, *conóscere*.

## L.

laborious, *laborioso*, a.  
 labour, *fatica* f.  
 laden, *cárico*, a.  
 lady, *dáma* f., *signóra* f.; young —, *zitella* f.  
 lake, *lago* m.  
 lamb, *agnello* m.  
 Lampsacus, *Lánsaco* m.; Lamp-sacanian, *Lansacáno*, a.  
 land, to —, *approdáre*, *piagliár terra*.  
 land, the —, *il páese* m.  
 language, *lingua* f., *favélla* f.  
 languish, to —, *languire*.  
 large, *gránde* m. & f.  
 last, *último*, a; *acórsó*, a; at —, *alla fine*.  
 late (dead), *fu* (invar.); adv. *tárdi*.  
 lately, *ultimaménte*, *poco fa*.  
 laugh, to —, *ridere*; to at, *deridére*, *burlársi di* . .  
 laughter, *il riso* m., pl. *le risa*.  
 laurel, *láuro* m.  
 law, *légge* f.  
 lawsuit, *procésso* m.  
 lawyer, *avvocato* m., *giuriscon-*  
 lead, to —, *condúrre*. {*gálto*.  
 learn, to —, *imparére*.  
 learned, *dócto*, a.  
 leave, to —, *lasciáre*, *abbande-*  
*ndre*.  
 leg, *gámba* f.

lend, to —, *prestáre*.  
 less, *méno* adv.  
 lesson, *lezióné* f.  
 let, to —, *lasciáre* (with the verb, to let is transl. by the Imperat.).  
 letter, *léttera* f.  
 levity, *leggerézza* f.  
 Lewis, *Luigi*, *Lodovico*.  
 liar, *bugiárdo* m.  
 liberty, *libertà* f.  
 library, *biblioteca*, *libreria* f.  
 lie, the —, *bugia* f.  
 lie, to —, *giacére* (irr.); (to tell lies), *mentíre*.  
 life, *víta* f.  
 lightning, *lámpe* m.  
 like, adv. *cóme*, *al pári di* . . ., *sicóme*.

like, to —, *amáre*.  
 linen, *téla* f., *biancheria*; to change —, *cambiar la camicia*.  
 linen-press, *armadio da bianche-*  
*linguistic*, *di lingua*. {*ria* m.  
 lion, *leóne* m.  
 Lisbon, *Lisbóna*.  
 listen, to —, *ascoltáre*, *badáre* a.  
 little (small), *piccolo*, a; (not much), *poco*, a; a little, *un poco di* . . .  
 live, to —, *vivére* (irr.); (to reside), *star di casa*, *abitáre*, *alloggiáre*, *dimeráre*.

load, to —, *caricáre*.  
 loaded, *cárico*, a.  
 London, *Lóndra* f.  
 long, *lúngo*, a; no longer, *non — più* —; adv. *lungo tempo*.  
 look, to —, *guardáre*, *riguardáre*; to — angry etc., *aver l'aria bir-*  
*bora* etc. to for, *ceredére*.  
 lose, to —, *pérdere* (irr.).  
 loss, *pérdita* f.  
 loud, *álto*, a; adv. *ad alla voce*.  
 love, to —, *amáre*.  
 low, *básso*, a.  
 howing, the —, *belaménto* m.  
 Lusiade, *Lusitáda* f.  
 luxury, *lússó* m.

## M.

Madam, *Signóra* f.  
 maid of Saragossa, *la donzella di Saragozza*.

- magazine, *magazzino* m.  
 magnificence, *magnificenza* f.  
 magnificent, *magnifico*, a.  
 majestic, *maestoso*, a.  
 Majesty, *Maestà* f.  
 make, *fàre, rendere*; to — known, *palesàre*.  
 man, *uomo* m.  
 manage, to —, *maneggiàre*.  
 mankind, *l'umanità* f.  
 manner, *maniera* f., *costume* m.  
 many, *molti*, e; how —? *quanti*, e? so —, *tanti*, e; as — as, *tanti (e) — quanti (e)*; — a, *più d'un (d'una)*.  
 marchioness, *marchesa* f.  
 mare, *giumenta* f.  
 maritime, *marittimo*, a.  
 Marius, *Mario*.  
 marquis, *marchese* m.  
 marry, to —, *sposare*; to be —ied, *maritarsi*.  
 marshal, *maresciallo* m.  
 Mary, *Maria*.  
 master, *padrone* m.; *signore* m., to make one's self — of, *impadronirsi di . . .*; (= teacher), *maestro* m.  
 match, *zolfanello, fulminante* m.  
 matter, *faccenda* f.  
 may (aux. verb. is always expressed by the *Subj. Mood* of the verb it is used with).  
 means, *mezzo* m.; by no —, *in verún módo*.  
 measure, *misura* f.  
 meet, to —, *incontrare*; to go to —, *andare incontro a . . .*  
 melody, *melodia* f.  
 member, *membro* m., pl. *le membra* f. See pag. 218.  
 mend, to —, *correggere* (irr.).  
 mercy, *grazia* f.; to have mercy, *avere pietà*.  
 mere, *mero*, a; this adj. is frequently rendered by the ad-  
 verbs *solamente, non — che, non — se non*.  
 merit, *merito* m.  
 merry, *allegro*, a.  
 messenger, *messaggiéro* m.  
 middle, *mezzo* m.; in the —, *in mezzo a . . .*  
 midnight, *mezzanotte* f.  
 midst, in the —, *in mezzo a . . .*, *nel mezzo di . . .*  
 mighty, *possente* m. & f.  
 mile, *miglio* m., pl. *le miglia*.  
 milk, *latte* m.  
 milliner, *crestia* f.  
 mind, *sprito* m.  
 minister, *ministro* m.  
 mischief, *danno* m.  
 miser, *avaro* m.  
 misfortune, *disgrazia* f.  
 Miss, *signorina, madamigella* f.  
 miss, to —, *mancare*.  
 moderation, *moderazione* f.  
 modern, *moderno*, a; *odierno*, a.  
 modesty, *modestia* f.  
 moment, *momento* m.  
 monarch, *monarca* m.  
 Monday, *Lunedì* m.  
 money, *dandro* m.  
 month, *mese* m.  
 monument, *monumento* m.  
 more, *più*.  
 morning, *matina* f.; in the —, *di (della) mattina*.  
 mosque, *moschea* f.  
 most, *il più*; — men etc., *la maggior parte degli uomini etc.*  
 mostly, *per lo più*.  
 mother, *madre* f.  
 motion, *moto* m., *movimento* m.  
 move, to —, *muovere, commovere*. Mr., *signor* m. \*)  
 much, *molto*, a, adj.; *molto* (inv.) adv.; how —, *quanto*; as — as, *tanto — quanto*.  
 murderer, *omicida, assassino* m.  
 music, *musica* f.

\*) The Italians invariably use "Signor" before a name (surname or Christian name), and "Signore", when there is no name following, as: *Signor Roberto, Signor Manzoni*; but: no, Sir! = no, *Signore!* — Since "Mr." is always followed by a name, it should be rendered by "Signor", as: Mr. Gladstone, *Signor Gladstone*; Mr. Charles, *Signor Carlo*.

Mussulman, *Musulmánno* m.  
 must, I, he etc. —, trnsl. by the  
 impersonal verb *bisógno*.  
 myself, Nom. *io stéssso*, *io medé-*  
*simo*, Acc. *me*.

## N.

name, the —, *nóme* m.  
 name, to —, *nomindáre*.  
 Napoleon, *Napoleóne* m.  
 nation, *nazióne* f.  
 native, *natto*, a; *nativo*, a; —  
 town, *pátria* f.  
 near, *vicíno* a . . . (*di*); *préssso*.  
 nearly, *quási*, *per póco*.  
 necessary, *necessário*, a.  
 neck, *cóllo* m.  
 need, to —, *occurrere* (a *qdn.*).  
 neglect, to —, *negligentáre*, *tras-*  
*curáre*.  
 negotiations, *le trattátive*.  
 neighbour, *vicíno*, a; *próssimo*, a.  
 neither — nor, *nè — nè*.  
 Netherlands, *Paési Bássi* pl. m.  
 never, *non — mai*.  
 nevertheless, *nulladiméno*, *ciò*  
*nonostánte*.  
 new, *nuóvo*, a.  
 New York, *Nuóva York*.  
 news, *nuóva* f.; to bring —, *recár*  
*nuóve*.  
 newspaper, *gazzétta* f., *giornále* m.  
 next, *próssimo*, a; the — day, *il*  
*giórno seguente* (*dopo*).  
 nice, *leggiádno*, *gentíle*, *garbáto*;  
 a — predicament, *un bell' im-*  
*bardzzo*.  
 niece, *nipóte* f.  
 night, *nótte* f.  
 no, *no*; — man etc., *nessún*  
*uómo* etc.  
 noble, *nóbile* m. & f.  
 nobody, *nessúno*, a; *niúno*, a.  
 none (usually tr. by *non — ne*).  
 not, *non*.  
 nothing, *non — niénte* (*nulla*).  
 notice, *notízia* f.  
 novel-writing, *letteratúra roman-*  
*zésca*.  
 now, *adésso*, adv.  
 nun, *mónaca* f.  
 nymph, *nínfa* f.

## O.

oath, *giuramentó* m.  
 obey, to —, *ubbidíre*.  
 oblige, to —, *obbligáre*.  
 obscure, *oscúro*, a; *brúno*, a;  
*sconosciúto*, a.  
 observe, to —, *osserváre*.  
 obtain, to —, *ottenére*.  
 occupation, *occupazióne* f.  
 occupy, to —, *occupáre*.  
 odious, *odíoso*, a.  
 offend, to —, *offéndere*.  
 official, *uffiziále* m.  
 often, *spéssso*, *sovénte*.  
 old, *vécchio*, a; *antíco*, a; to be  
 20 etc. years old (*avere — anni*).  
 on, *su*, *sópra*, a; — Friday,  
*Venerdì*.  
 one, *un*, *úno*, *úna*; — has, can  
 etc. (see on the *Passive voice*).  
 only, *soltánto*, *solaménte*; adj.  
*sólo*, a.  
 open, to —, *apríre*.  
 opera, *ópera* f.; — tune, *ária*  
*d'un' ópera* f.  
 opinion, *opiníone* f.  
 opportunity, *opportunitá*; *occa-*  
*síone* f.  
 oppress, to —, *opprímere* (irr.).  
 oracle, *orácolo* m.  
 orator, *oratóre* m.  
 order, the —, *órdine* m.; in —  
 to . . . , *per*.  
 order, to —, *comandáre*, *ordináre*,  
*prescrívere*; — to be made, *far*  
*fare*.  
 Oriental, *orientále* m. & f.  
 origin, *origíne* f.  
 orphan, *órfano* m.; — house  
 (asylum), *orfanotrófo*, *casa*  
*degli órfani*.  
 ostrich, *strúzzo* m.  
 other, *áltro*, a.  
 ought, usually transl. by the Cond.  
 of *dovére*.  
 out, *fuóri*; to go —, *uscíre*.  
 over, *sópra*, *sóvra*; to reign —,  
*regnáre in . . .*  
 overbearing, *supérbo*, *orgoglióso*, a.  
 overwhelmed, *fuóri dí se*.



owe, to —, *dovére*.  
own, *próprio*, *a*.

## P.

pack, to —, *affastelláre*, *giacére*.  
pain, *péna* f.; to take pains, *dársi péna*, *ingegnársi*.  
paint, to —, *píngere*.  
pair, *pdio* m., *cóppia* f.  
palace, *palázso* m.  
pale, *pállido*, *a*; to turn —, *impallidíre*.  
pardon, to —, *perdonáre*.  
parents, *genitóri* m.  
parental, *patérno*, *a*.  
Paris, *Parigi* m.  
part, *párte* f.; to take —, *prénder párté*, *assístere*.  
partake, to —, *partecipáre*; *préndere párté* (a).  
pass, to —, *passáre*; *fáre*, *succédere*.  
passage, *pásso* m.  
passion, *passióne* f.  
passionate, *passionáto*, *a*.  
patron, *patróno* m.  
Paul, *Páolo* m.  
pay, to —, *pagáre*; to — a visit, *andáre a trováre*.  
peace, *páce* f.  
peaceable, *aliéno dalle risse*.  
pell-mell, *alla rinfúsa*.  
pencil, *lápís* m.; *matíta* f.  
penetrate, *penetráre*; to be — d, *essere compréso* di ...  
people, *la génte*; (= one) see on the *Passive voice*; (nation), *nazióne* f., *pópolo* m.; young —, *gioventù* f.  
perceive, to —, *osserváre*; *accórgersi*.  
perfectness, *perfezióne* f.  
perish, to —, *períre*.  
persecute, to —, *perseguitáre*.  
person, *persóna* f.  
persuasion, *persuasióne*, *convincióne* f.  
Pharao, *Faraóne* m.  
Phenicia, *Fenicia* f.  
Philadelphia, *Filadélfia*.  
philosopher, *filósofo* m.  
Phrygia, *Frígia* f.

physician, *médico* m.  
pick, to —, *beccáre*.  
piece, *pézzo* m.; (a whole — of cloth), *pézza* f.  
pious, *pío*; *timoráto di Dio*.  
pistol, *pistóla* f.  
pitch, *ápice* m.  
pity, to —, *aver compassióne*, *compiángere*.  
pity, it is a —, *è peccáto*.  
place, the —, *luógo* m., *pósto* m.  
place, to —, *méttere*.  
plague, *péste* f.  
plaintive, *lamentévole*.  
plan, *progettó* m.  
plan, to —, *progettáre*.  
planet, *pianéta* m.  
plant, to —, *piantáre*.  
play, to —, *giuocáre*, (*music*) *suonáre*.  
please, to —, *piacére*.  
pleasure, *piacére* m.  
plunder, to —, *saccheggíare*.  
plunge, to — in specul., *pérdersi in ispeculazióni*; to — into the water, *gettársi nell' acqua*.  
poem, *poéma* m., *poesia* f.  
poet, *poéta* m.  
point, *púnto*; on the —, *in prócinto di ...*; to be on the —, *stare per ...*.  
Polynices, *Polínice* m.  
poor, *póvero*, *a*; the — (pl.), *i póveri*.  
portfolio, *taccuino* m., *portafoglio*.  
portrait, *ritrátto* m. [m.  
Portugal, *Portogállo* m.  
possession, *possezzo* m., to take —, *impadronírsi di ...*.  
possible, *possibile* m. & f.  
post (situation), *pósto* m.; (office), *pósta* f.  
pot, *pignátta* f., *pentóla* f., flower —, *váso da ...*.  
pound, *libbra* f.  
poverty, *povertà* f.  
power, *potére* m.  
praise, to —, *vantáre*, *lodáre*.  
prayer, *preghiéra* f.  
predicament, *imbarázso* m.  
prefer, to —, *preferíre*.  
presence, *presénza* f.  
present, to —, *presentáre*.

present, the —, *dóno m., regdlo.*  
 presentiment, *presentiménto m.*  
 preserve, to —, *preserráre, conserváre.*  
 president, *presidente m.*  
 pretend, to —, *preténdere, far sembránte di . . .*  
 prevented, *impedito, a; trattánúto, a.*  
 pride, *orgóglio m., glória f.*  
 prince, *príncipe m.*  
 princess, *principessa f.*  
 principle, *principio m., mássima f.*  
 printer, *stampatóre m.*  
 proceed, to —, *procédere (irr.).*  
 procure, to —, *prodúrre, credere, far nascere.*  
 production, *prodóto m.*  
 profit, to —, *approfittáre, prevalérsi.*  
 promenade, to —, *passeggiáre.*  
 promise, to —, *prométtre.*  
 promise, the —, *promessa f.*  
 pronounce, to —, *pronunciáre.*  
 pronunciation, *pronúncia f.*  
 proposal, *proposizióne f., proposta f.*  
 propose, to —, *propórre, propórri.*  
 proscribe, to —, *proscrivere m.*  
 protect, to —, *protéggere.*  
 protector, *protettóre m.*  
 protest, to —, *protestáre.*  
 proud, *fiéro, a; to be —, gloriárai.*  
 prove, to —, *prováre.*  
 proverb, *provérbio m.*  
 provide, to —, *provvedére.*  
 province, *provincia f.*  
 punish, to —, *puníre, castigáre.*  
 pupil, *scoláre, a; alliévo, a.*  
 purgatory, *purgatório m.*  
 purpose, for that —, *a tal uópo.*  
 purse, *bórsa f.*  
 put, to —, *méttre.*  
 pyramid, *pirámide f.*

## Q.

queen, *regína, reina f.*  
 question, *questióne f.*  
 quickly, *présto.*  
 quiet, *tranquillo, a; chéto, a.*  
 quite, *affátto, intieraménte.*  
 Quixote, *Chisciótte m.*

## R.

rail-road, *stráda ferráta f., ferrovia f.*  
 rain, the —, *pioggia f.*  
 rain, to —, *piovere.*  
 rainy, *pioróso, a.*  
 raise, to —, *leváre, alzáre.*  
 Raphael, *Raffaéllo m.*  
 rare, *ráro, a.*  
 rate, at any —, *in ogni caso.*  
 reach, to —, *raggiúngere, toccáre.*  
 read, to —, *leggere.*  
 reading book, *libro di lettúra.*  
 reap, to —, *mietere.*  
 reason, *ragióne, cáusa f., motivo m.*  
 reasonable, *ragionevole m. & f.*  
 receive, to —, *ricévere, accettáre.*  
 recollect, to —, *ricordársi.*  
 recommend, to —, *raccomandáre.*  
 reconcile, to —, *riconciliáre.*  
 re-enter, *rientráre.*  
 reflection, *riflessióne f.*  
 refuse, to —, *ricusáre.*  
 regard, to —, *riguardáre, spettáre.*  
 regard, the —, *riguardo m.*  
 regular, *regoláre m. & f.*  
 regulated, *regoláto, a.*  
 Regulus, *Régolo.*  
 reign, to —, *regnáre.*  
 rejoice, to —, *rallegrársi.*  
 relation, *parénte m. & f.; relazióne f.*  
 relieve (a sentinel), *cambiáre.*  
 remember, to —, *ricordársi.*  
 remove, to —, *rimuóvere, allontanáre.*  
 render, to —, *réndere.*  
 repair, to —, *raggiustáre, riparáre.*  
 repeat, to —, *ripétere.*  
 repent, to —, *pentírsi.*  
 reproach, the —, *rimpróvero m.*  
 reputation, *riputazióne f.*  
 republic, *repubblica f.*  
 request, to —, *chiedere.*  
 request, the —, *preghiera f.*  
 requisite, *necessário, a.*  
 resemble, to —, *rassomigliáre, assomigliáre.*  
 residence, *residénza; séde f.*  
 resolution, *risoluzióne f.*

- resolve, to —, *risolvere, risolvere*.  
 responsibility, *risponsabilità, f.*  
 result, the —, *risultato, éxito m.*  
 retain, to —, *sostenere, tenere*.  
 retire, to —, *ritirare*.  
 retract, to —, *rievocare*.  
 return, to —, *ritornare*.  
 return, the —, *il ritorno m.*  
 revenge, to —, *vendicare*.  
 reward, to —, *ricompensare*.  
 Rhenish, *del Réno*.  
 rich, *ricco, a*.  
 riches, *ricchezza f.*  
 rid, to get —, *liberarsi di . . .*,  
     *distaccarsi di . . .*  
 ridicule, to —, *burlarsi di . . .*  
 right, *déstro, a*; to be —, *aver*  
     *ragione*.  
 river, *fiúme m.*  
 road, *stráda, f.*  
 rob, to —, *rubare*; to — anyb.  
     of smth., *privare di . . .*  
 robber, *ladróne m.*  
 rock, *rócca f., rúpe f.*  
 roll, to —, *rotolare*.  
 Roman, *románo, a*.  
 room, *stánza, cámara f.*  
 root, to — out, *sterminare, estir-*  
     *páre, sradicare*.  
 round, *rotóndo, a*; — about, *al-*  
     *l'intórno*; to turn — to, *voltarsi*  
     *verso*.  
 royal, *redle m. & f.*  
 rub, to —, *fregare*.  
 ruin, the —, *rovína f.*; to fall  
     to —, *andar in rovina*.  
 ruin, to —, *rovinare, distruggere*.  
 run, to —, *córrere*; to — the risk,  
     *córrere rischio*; to — together,  
     *accórrere*.  
 Russia, *Rússia f.*
- S.**
- sacred, *sácro, a*.  
 sacrifice, to —, *sacrificare*.  
 sacrifice, the —, *sacrifizio m.*  
 sad, *trísto, a*.  
 saddle, *sélla f.*  
 sail, to —, *far véla*; . . . down,  
     *discéndere*.  
 sailor, *marináio m.*  
 sake, for the —, *per*.
- same, *stéssó, a*; *medésimo, a*; all  
     the —, *tutt' uno*.  
 satisfied, *soddisfatto, conténto, a*.  
 Saturday, *Sábato*.  
 Saviour, *Salvatóre m.*  
 say, to —, *dire*.  
 scaffold, *pálco m.*  
 scare away, to —, *fugare*.  
 school, *scuóla f.*  
 science, *sciéncia f.* (natural sc . . .  
     *scienze naturáli pl.*).  
 scissors, *forbici f.*  
 season, *stagíone f.*  
 seat, *séde f.*  
 seated, *assíto, a*; be —, *s'accómodat*  
 secret, adj. *secréto, a*; the —,  
     *secreto m.*  
 secretary, *segretário*.  
 see, to —, *vedere*.  
 seem, to —, *parére, sembrare*.  
 seize, to —, *préndere, afferrare*.  
 seldom, *raraménte, di rádo*.  
 sell, to —, *véndere*.  
 send, to —, *mandare*.  
 sentence, *senténza f.*  
 sentinel, *sentinella f.*  
 sergeant, *sergénté m.*  
 serious, *sério, a*.  
 servant, *servitóre m.*  
 serve, to —, *servire*.  
 service, *servizio m.*  
 session, *sedúta f.*  
 seven, *sétte*.  
 several, *parécchi, -ie; alcúni, e*.  
 severity, *severità f.*  
 set, to — out, *partire per*.  
 shadow, *ómbra f.*  
 shake, to —, *stringere*.  
 shall, I — etc., translated by the  
     Future Tense.  
 shame, *vergógna f.*  
 shape, *fóma f.*  
 shave, to —, *radere; far la bárba*.  
 sheet, *lenzuólo m.*  
 shield-bearer, *scudiéro m.*  
 ship, *náve f., bastiménto m.*  
 shipreck, *naufrágio m.*  
 shoe, *scárpa f.*  
 shoe-maker, *calzaddio*.  
 shore, *spiággia f.*  
 short, *córtó, a*; *bréve m. & f.*  
 show, to —, *mostrare*.  
 shut, to —, *chiudere*.

- Sicily, *Sicilia*.  
 sick, *ammalato*, *a*.  
 signification, *significato* *m*.  
 silence, *silenzio* *m*.  
 silly, *stúpido*, *a*.  
 silver, *argénto*; —, *adj. d'argénto*;  
     *poet. argénteo*.  
 simple, *sémplice* *m. & f*.  
 since, *chè, dacchè*.  
 sing, to —, *cantàre*.  
 single, *sólo*, *a*.  
 singular, *singolare* *m. & f*.  
 sink, to —, *declinàre*.  
 sinner, *peccatóre*; old covetous —,  
     *avaraccio*.  
 sister, *sorélla* *f*.  
 sit, to —, *sedére, sedérsi*.  
 situation, *situazione* *f*; (place, of-  
     fice), *pósto* *m*.  
 skilful, *ábile* *m. & f*.  
 slave, *schiaúo* *m*.  
 slavery, *schiauitù* *f*.  
 sleep, the —, *sónno* *m*.  
 sleep, to —, *dormíre*.  
 slender, *sciólto, svelto*, *a*.  
 slight, *piccolo*, *a*; — *eat, mé-*  
     *nomo*, *a*.  
 slipper, *pantófolo* *f*.  
 slow, *lento*, *a*.  
 small, *piccolo*, *a*.  
 smell, the —, *odóre* *m*.  
 smoke, to —, *fumàre*.  
 snatch, to — away, *portàr via,*  
     *uccidere*.  
 so, *così*; — and —, *tàle e tàle*.  
 sober, *sóbrio*, *a*.  
 society, *società* *f*.  
 sofa, *sofà* *m*.  
 sojourn, *soggiórno* *m*.  
 some, *alcúno*, *a*; see *On the*  
     *Genit. part.*  
 something, *qualchecosa*.  
 son, *figlio, figliuólo* *m*.  
 song, *canzóna* *f*.  
 songstress, *cantatrice* *f*.  
 soon, *tósto, fra póco*; as — as  
     possible, *quánto prima*.  
 Sophocles, *Sófocle* *m*.  
 sorry, *tristo*, *a*; I am —, *mi spiàce,*  
     *mi rincresce*.  
 soul, *ánima* *f*.  
 soup, *zúppa* *f*; *minéstra* *f*.  
 sour, *ágro*, *a*; *ácido*, *a*.  
 sow, to —, *seminàre*.  
 space, *spázio* *m*.  
 Spain, *Spágna* *f*. (after a conso-  
     nant), *Ispágna* *f*.  
 Spanish, *Spagnuólo, a*; *di Spágna*.  
 speak, to —, *parlàre, díre*.  
 spectacles, *occhiali* *m. pl*.  
 speculation, *speculazione* *f*.  
 spend, to —, *passàre, spéndere*.  
 spoil, to —, *guastàre*.  
 sportsman, *cacciátóre* *m*.  
 spy, *spía* *f*.  
 stand, to —, *stàre*.  
 stairs, *scála, scalétta* *f*.  
 star, *stélla* *f*.  
 state, *státo* *m*.  
 state, to —, *ordinàre, stabilíre*.  
 steamer, *vapóre* *m*.  
 steal, to —, *rubàre*.  
 steel, *acciaio* *m*.  
 steep, *érto, a*.  
 step, *vestigio* *m*.  
 stick, the —, *bastóna* *m*.  
 still, *adv. ancóra*.  
 stitch, to —, *ricamáre*.  
 stomach, *stómaco* *m*.  
 storm, *tempésta* *f*, *burrásca* *f*.  
 story, *stória* *f*.  
 street, *stráda, contráda* *f*.  
 strict, *sevéro, a*; (—truth), *strétto,*  
     *a*; *rigoroso*, *a*.  
 strong, *fórté* *m. & f*.  
 study, the —, *stúdio* *m*; to —,  
     *studiàre*.  
 subdue, to —, *soggiogàre*.  
 succeed, to —, *succédere, riuscire*  
     *(with essere)*.  
 suffer, to —, *soffríre; perméttire*.  
 suffice, to —, *bastàre*.  
 sufficient, *sufficiénte* *m. & f*.  
 sugar, *zúcchero* *m*.  
 sum, *sómma* *f*.  
 sup, to —, *cenàre*.  
 supercilious, *superbo, orgoglioso, a*.  
 superstition, *superstizione* *f*.  
 support, the —, *appóggio* *m*.  
 sure, *sicúro, a*; —ly, *sicuraménte*.  
 surprise, the —, *sorpréssa* *f*.  
 surprise, to —, *sorpréndere*.  
 surround, to —, *circondàre, in-*  
     *chiúdere*.  
 survive, to —, *sopravvivere*.  
 sustenance, *sostentaménto*.

swear, to —, *giuràre*.  
 Swedish, *Svedése, di Svezia*.  
 swim, to —, *nuotare, galleggiare*.  
 swindler, *truffatore*.  
 sword, *spada* f.  
 symbol, *simbolo* m.  
 syrup, *sciroppo* m.

## T.

- take, to —, *prendere* irr.; to — place, *aver luogo*; to — smthg. to smbd., *portare*; to — possession, *impadronirsi*; to — the part of, *favorire la parte di*...; to — up, *rialzare*; to — off, *cavare*.  
 tale, *racconto* m.  
 talk, to —, *parlare* (to chat); *ciarlare, chiacchierare*.  
 Tancred, *Tancrèdi* m.  
 tarry, to —, *tarciare*.  
 taste, the —, *gusto* m.  
 tea, *tè* m.  
 teach, to —, *insegnare*.  
 teacher, *maestro* m.  
 tedious, *tedioso, a; noioso, a*.  
 tell, to —, *dire*; I am told, *mi si dice*.  
 temple, *tempio* m.  
 terminus, (railway —), *stazione* f.  
 terrible, *terribile* m. & f.  
 than, *che*. See on the *Adjective*.  
 that, conj. *che*.  
 Theban, *Tebano* m.  
 their, *loro* m. & f.  
 then, *allora*; now and —, *di tempo in tempo*.  
 there, *là, cold*; — is, *vi (ci) è*.  
 therefore, *quindi, l'onde, perciò*.  
 they, *eglino, essi* m.; *elleno, esse* f.; — who, *quelli (quelle) che*...  
 thief, *ladro* m.  
 thing, *cosa* f.  
 think, to —, *pensare*.  
 thirsty, to be —, *aver sete* f.  
 this, *questo, a*.  
 thorn, *spina* f.  
 thorn-hedge, *rovetto* m.  
 though, *benchè, abbenchè*.  
 thought, the —, *pensiero* m.  
 thoughtless, *spensierato, a*.  
 thousand, *mille*, pl. *mila*.  
 threaten, to —, *minacciare*.  
 throne, *trono* m.  
 throng, to —, *affollarsi*.  
 through, *per*.  
 throughout, *intieramente*; — the whole year, *da un anno all'altro*.  
 throw, to —, *gettare*.  
 thunder, the —, *tuono* m.  
 thunder, to —, *tuonare*.  
 thunderstorm, *burrasca* f.  
 thus, *così, in tal maniera*.  
 tie, to —, *legare*.  
 till, *chè, finchè*.  
 time, *tempo* m., this —, *questa* [edda].  
 tired, *stanco, a*.  
 title, *titolo* m.  
 to, *a, ad; in*.  
 to-day, *oggi*.  
 together, *insieme*; to turn —, *accorrere*.  
 token, *indizio, segno* m.  
 to-morrow, *domani*; — morning, *domán mattina*.  
 too, *troppo*; I —, *anche io*.  
 tooth, *dente* m.; —ache, *mal di*...  
 towards, *verso (di)*.  
 town, *città* f.  
 townhall, *municipio* m.  
 trace, *traccia* f.  
 train, *tréno* m.  
 translation, *traduzione* f.  
 travel, the —, *viaggio* m.  
 travel, to —, *viaggiare*.  
 treasure, *tesoro* m.  
 treat, to —, *trattare*.  
 tremble, to —, *tremare*.  
 tribute, the —, *tributo* m.  
 troop, *truppa* f.  
 trot, a... , *al trotto*; to —, *trottare*.  
 Troy, *Tróia* f.  
 true, *vero, a*.  
 trust, to —, *fidarsi di*...  
 truth, *verità* f.  
 try, *cercare, provare, far di maniera che*...  
 tulip, *tulipéno* m.  
 tumult, *tumulto* m.  
 tune, *aria* f. (sound, manner of speaking), *tuono, suono; tenore* m.  
 Turk, *Turco* m.  
 Turkey, *Turchia* f.  
 turn, to —, *voltere, volgere*; to — pale, *impallidire*.



tutor, *tutore* m.  
twice, *due volte*.  
Tyrian, *Tirio* m.  
Tyrus, *Tiro* f.

## U.

umbrella, *ombrella* f.  
uncle, *zio* m.  
uncover, to —, *svelare*.  
under, *sotto*.  
undertake, to —, *intraprendere*,  
unerring, *infallibile*. [*aràtre*.]  
unfortunate, *sfortunato*, a.  
unfortunately, *sfortunatamente*,  
*per disgrazia*.  
ungrateful, *ingrato*, a.  
unhappy, *infelice* m. & f.  
unite, to —, *unire*, *riunire*.  
unity, *unità* f.  
universe, *universo* m.  
unless, *a meno che* . . .  
up, *su*.  
upon, *su, sopra*; to draw —, *attirare* a . . .  
upright, *dritto*, a; in *pièdi*.  
use, to —, *usare*; to — (f. i. to say), *solare*.  
use, *uso* m.  
useful, *utile* m. & f.  
useless, *inutile* m. & f.  
usually, *ordinariamente*; as —, *come all' ordinario*.  
utter, to —, *mettere*.

## V.

vague, *vago*, a; a — feeling, *un certo non so che*.  
value, to —, *apprezzare*.  
vengeance, *vendetta* f.  
verse, *verso* m.  
vessel, *vascello* m.; *nave* f.  
vicar, *vicario* m.  
victory, *vittoria* f.  
vigorous, *vigoroso*.  
vinegar, *aceto* m.  
virtue, *virtù* f.  
virtuous, *virtuoso*, a.  
visit, the —, *visita* f.; to pay a —, *andare a trovare*.  
voice, *vóce* f.  
voluntarily, *volentieri*, *volontariamente*.  
vulture, *avoltio* m.

## W.

wait, to —, *aspettare*.  
wall, *muro* m., pl. *le mura*.  
want, to —, *volere*, *domandare*, *chiedere*; to — (= to need), *abbisognare*; (= to be without), *mancare*.  
want, the —, *il bisogno*.  
want, for — of, *per mancanza di*.  
war, *guerra* f.  
warrant, to —, *essere (fare) buono per . . . garantire*.  
warrior, *guerriero* m.  
wash, to —, *lavare*.  
watch, *orologio* m.  
water, *acqua* f.  
way, *via, strada* f.; in the Turkish —, *alla turca*; in this —, *in tale maniera*; *così*; out of the —, *da banda*.  
weak, *debole* m. & f.; to grow weak, *indebolirsi*.  
weakness, *debolezza* f.  
wealth, *sostanza, facoltà* f.  
wear, to —, *portare*.  
weather, *tempo* m.  
wedding, *nozze* pl. f.  
week, *settimana* f.; to-day —, *oggi a otto*.  
weigh, to — anchor, *levare l'ancora*, *salpare*.  
weight, *peso* m.; hundred —, *centinaio* m.  
welcome! *sia il (la) benvenuto, a! well, bene*.  
wet, *bagnato*, a.  
what? *che? che cosa?*  
when, *quando*.  
where, *dove, ove*.  
wherein, *in cui, nel (nella) quale*.  
whether, *se*.  
which, *rel. che, il (la) quale*; (= who) *chi*; Interr. *quale?* m. & f. *che?*  
while, it is a good —, *è un pezzo*.  
whilst, *mentre, intanto (che)*.  
white, *bianco*, a.  
Whitsuntide, *Pentecoste* f.  
who, interr. *chi?* *rel. che, il (la) quale*.  
whoever, *chiunque*.  
whole, *tutto, a; intero*, a.  
why, *perchè*.

win, to —, *riportàre* (la vittòria); *vincere*.  
 window, *finèstra* f.  
 wine, *vino* m.  
 wing, the —, *ala* f.  
 winter, *invérno* m.  
 wisdom, *savièzza* f., *sapiènza* f.  
 wise, *sàvio* m., *sàggio* m.  
 wish, to —, *desideràre*, *bramàre*.  
 wish, the —, *desidério*, *desto* m.  
 without, *sénza*.  
 withstand, to —, *resistere*.  
 wizard, *mágo* m.  
 woe, to . . ., *gudí* a.  
 wolf, *lúpo* m.  
 woman, *dónna* f.  
 wonder, to — at, *maravigliàrsi* di . . .  
 wonderful, *ammiràbile* m. & f.  
 wood, *légno* m.  
 wool, *lána* f.  
 word, *vóce* f., *paróla* f., a few —s, *due parole*; to keep —, *tenér la parola a qñ*.  
 work, the —, *lavóro* m., *ópera* f.  
 work, to —, *lavoràre*.  
 workman, *operáio* m.  
 world, *móndo* m.  
 worth, to be —, *valère*.

worthy, *dégno*, a.  
 wrath, *cóllera* f.  
 write, to —, *scrivere*, irr.  
 wrong, the —, *tórtò* m.; to be —, *avér tòrtò*.

## Y.

yard, *cortile* m., *córtè* f.  
 year, *ánno* m.; half a —, *sei mési*; last —, *l'anno scórso*.  
 yesterday, *ieri*; — 's, *d'ieri*.  
 yonder, *collà*.  
 you, *vói*; (polite mode) *Ellà*.  
 young, *gióvine* m. & f.; — man, *giorinóttò* m.; — er brother, *fratèllo minóre*.  
 your, *vóstro*, a; (polite m.), *súo*, a; il (la) di *Lei*.  
 yours, *il vóstro*, *la vóstra*; (polite m.) *il suo*, *la sua*.  
 yourself (polite m.), Nom. *Ellà* (*Lei*) *stessa* (*medésima*); Acc. *se stessa*, *se medésima*; with reflect. verbs: *si*.  
 yourselves, Nom. *voi stéssi* (*medésimi*); fem.: *stésse* (*medésime*); with reflect. verbs: *vi*.  
 youth (age), *gioventù* f.  
 youth (man), *gióvane* m.

## Errata.

Page 24, line 16, instead of:	lo oche	read	le oche.
" 47, " 16, "	caúto	"	cáuto.
" 67, " 28, "	ciascum	"	ciascun.
" 93, " 11, "	cénare	"	cenàre.
" 105, " 1, "	de	"	dí.
" 127, " 36, "	sole	"	sole e.
" 142, " 29, "	leggero	"	leggerò.
" 162, " 8, "	rimarro	"	rimarrò.
" 210, " 19, "	bétulla	"	betulla.
" 211, " 26, "	a coltre	"	la coltre.
" 247, " 36, "	qchs.	"	qcs.

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